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JAZZ OPERA BASED ON MOZART'S LIFE GIVEN IN ST. LOUIS

Golterman Series at Municipal Theater Brings Local Première of First Act of "The Music Robber," by Isaac van Grove and Richard L. Stokes, under Bâton of Composer—All-Native Cast, Including Elda Vettori, Gladys Swarthout and Forrest Lamont, Gives Successful Performance of Native Score Before Audience of 8000

ST. LOUIS, Aug. 30.—The local première of the first act of Isaac van Grove's opera in the jazz idiom, "The Music Robber," based on an incident in the life of Mozart, was given at the Municipal Theater in Forest Park on the evening of Aug. 28, before an audience estimated at more than 8000. Paired with "Cavalleria Rusticana" on a double bill, the new American work won an ovation for the composer and the librettist, Richard L. Stokes of this city. The excellent production was an achievement for Guy Golterman, director.

All-American in its authorship and largely in its production, "The Music

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NEW BLOCH SUITE APPLAUDED IN BOWL

Hollywood Series Brings Ovation for Alfred Hertz

LOS ANGELES, Aug. 29.—Ernest Bloch's new Suite, a Concerto Grosso for string orchestra and piano, aroused the enthusiasm of the large audience which heard its first public performance on Aug. 15 at the Hollywood Bowl under the composer's bâton. In it Mr. Bloch sets an example of simplified modern harmonies poured into highly vitalized and dramatically elaborated old forms.

The Concerto Grosso consists of a Prelude, a Dirge, a Pastorale based on French-Swiss folk-songs and a Fugue. The whole is in classic form. The Prelude is steel-like in force and compactness. The Dirge is serene, its lament like that of a Greek chorus. It is interrupted by a violin solo in Handelian manner. The Pastorale ends with rustic dances forming a melodic polyphony, richly detailed. The Fugue has a breadth which only Reger has dared to assume in his enlargements of Bach style, but more transparent and plastic than Reger. Mr. Bloch sketched the work in December, 1924, and completed it last April, together with seven other compositions, when at Santa Fe, New Mexico.

The final week of the Bowl concerts opened with Alfred Hertz as guest at the conductor's stand on Aug. 25. The popular San Francisco conductor led the open-air forces before large audiences in the concluding span of the series. He was the recipient of frequent ovations. Mrs. J. J. Carter, president of the Bowl Association, has expressed enthusiasm over the result of the series.

BRUNO DAVID USSHER.

HOOGSTRA滕 TO LEAD PORTLAND SYMPHONY

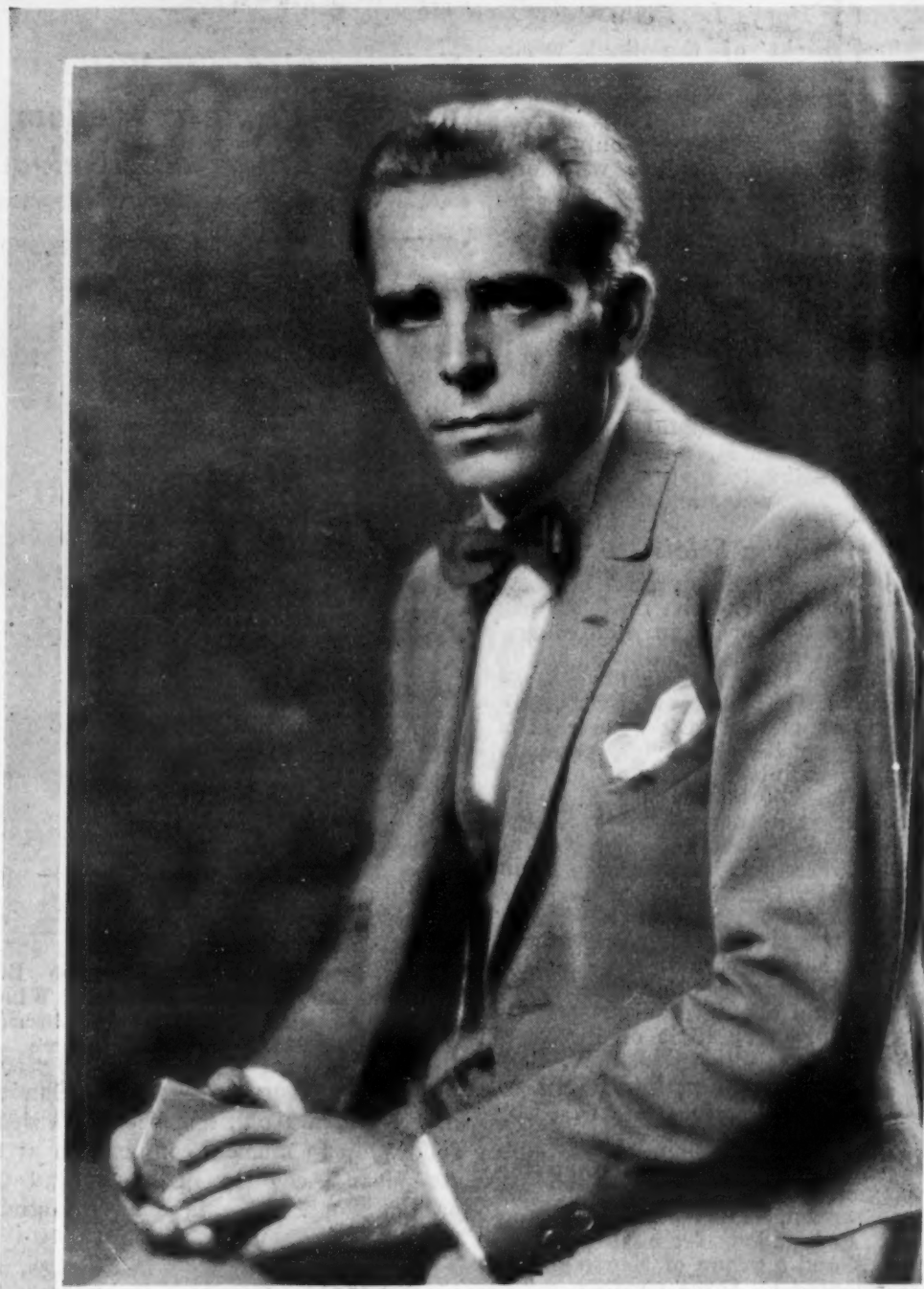


Photo by Nickolas Muray

WILLEM VAN HOOGSTRA滕

Conductor of the Stadium Concerts and for the Past Two Winters Co-leader of the New York Philharmonic Orchestra, Who Has Accepted the Invitation of the Portland Symphony to Conduct That Orchestra During the Coming Season

Willem van Hoogstraten, conductor of the Lewisohn Stadium concerts in New York, and for the past two years one of the leaders of the New York Philharmonic Orchestra, has been engaged to lead the Portland, Ore., Symphony for the season of 1925-26.

The conductor has taken out his first citizenship papers and plans to make America his permanent home.

When Theodore Spiering, who was to have conducted the Portland Symphony this winter, died while visiting Europe last month, the choice of Mr. van Hoogstraten as his successor was inevitable, in view of his recent success as guest conductor at the Hollywood Bowl.

The Portland Symphony season extends from Nov. 10 to March 10, and includes eight pairs of concerts. On his return East Mr. van Hoogstraten will again conduct the concerts at the Lewisohn Stadium for the fifth consecutive season. During his stay in the West it is probable that he will appear as guest conductor in other cities outside of Portland, perhaps in Los Angeles and San Francisco.

In taking out his first papers as the initial step to becoming an American citizen, Mr. van Hoogstraten said that he did so not only because of his own

personal feeling for this country, but also because he was convinced that the future of music was centered in the United States. He also stated that he was glad to go to Portland because of the scope and importance of the work which could be done in that community.

Mr. van Hoogstraten, who was born in Utrecht, March 18, 1884, began his career as a violinist. He was trained for six years at the Cologne Conservatory, receiving instruction from Elderling, a pupil of Joachim. At the end of that term he went to Prague, where he studied under Sevcik. While in Cologne Mr. van Hoogstraten played under such conductors as Nikisch, Mahler and Steinbach, under a plan by which two desks with the first and two with the second violins in the Guerzenich were reserved for students, who in this way gained an admirable knowledge of orchestral music.

After his student days, Mr. van Hoogstraten went to Paris, and soon afterward married Elly Ney, pianist. Together they toured in chamber music programs and then organized a trio, the third member being Fritz Reitz, Swiss cellist.

Mr. van Hoogstraten, meanwhile, had turned his thoughts to conducting, and took up his bâton at a Hamburg con-

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PLAN BIG SPRING MUSIC FESTIVALS FOR WASHINGTON

District Commissioners Launch Movement for Annual Event—Five Days' Program Projected for Next May, with Operatic, Symphonic and Choral Events—500 School Children to Sing in Vocal Numbers—400 Band and Orchestral Players May Participate—Sustaining Membership Plan Advanced to Defray Expenses

WASHINGTON, D. C., Aug. 29.—With the ultimate goal of making Washington the music center of the nation, the District Commissioners, headed by Cuno H. Rudolph, have launched a movement for a great music festival to be held here next spring. This event is planned as the forerunner of an annual spring festival. Plans, so far in the stage of discussion, contemplate a five-day program with performances each afternoon and evening, covering a variety of programs from recital to opera and symphony.

It is also possible that morning programs of ballet will be given in Rock

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EARLY OPENING TO MARK COMING YEAR

New York Halls Heavily Booked for 1925-26 Season

A stream of musical events, unprecedented even in crowded past years, will begin in New York when the floodgates of the 1925-26 season are opened.

Managers of the various concert halls announce unusually heavy bookings and have few open dates left to offer artists planning belated public appearances. Recitals are scheduled by the hundred, and elaborate programs are announced by orchestras, choral organizations, chamber music ensembles, modernist groups and other musical bodies.

As for opera, half a dozen companies have already promised seasons during the two months preceding the Metropolitan opening on Nov. 2.

The following activities are distributed throughout the month of September: According to A. Bagarozzy's plans, "Carmen" and "Otello" will be given in the Manhattan Opera House on Sept. 5 and 6 for the benefit of the Institute of Italian Culture of Columbia University. Beginning next Monday, the Boston Civic Opera Company will open a two weeks' engagement in the Manhattan, under the direction of Alberto Baccolini. On Sept. 9 an outdoor "Carmen" is promised by the Municipal Opera Company, Maurice Frank, director, at the Polo Grounds.

On Sept. 21 the San Carlo Opera Company will open its annual New York season in the Century Theater. Fortune Gallo will present several new singers

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Audience of 10,000 Cheers Orchestra in Brilliant Close of Stadium Season

THE eighth season of summer concerts given by the New York Philharmonic Orchestra in the Lewisohn Stadium came to a triumphant close on Sunday evening, Aug. 30, before an audience estimated at upwards of 10,000.

As usual, this final program was chosen by vote, the "Pathetic" Symphony of Tchaikovsky, (which has done duty on previous request programs), and Beethoven's Fifth receiving the greatest number of ballots.

Both works received fine performances under the baton of Willem van Hoogstraten, and both received enough applause to justify any number of encores. Extra numbers however, were not given, the symphonies filling the allotted time.

At the close Mr. van Hoogstraten made a short speech, thanking the audience for its attendance and the orchestra for its excellence.

"It is with the greatest pleasure that I look forward to coming back next year," were the words that stamped "Finis" on the most successful season that has yet been given.

The concluding week also brought the three soloists, a pianist, a violinist and a singer, who were selected by the Stadium Auditions Committee in June.

As usual, the voting brought to light some extraordinary requests, among them, "Puccini's William Tell," "Tchaikovsky's Unfinished Symphony," "Mozart's Koechel Symphony," "Beethoven's Fedora Overture," "Tchaikovsky's Seventh Hungarian Rhapsody," "Rimsky-Korsakoff's Nutcracker Suite," "Wagner's Freischuetz Overture," "Beethoven's Poet and Peasant Overture," "Bizet's Les Preludes," and "Beethoven's Tenth Symphony."

"Don Juan" Leads

The work which received the greatest number of performances during the Stadium season was Strauss' "Don Juan," which was given twice under Willem van Hoogstraten and once under each of the guest conductors, Rudolph Ganz, Fritz Reiner and Nikolai Sokoloff. The most frequently heard symphony was the Fifth of Tchaikovsky, which had one performance from each conductor. The "Leonore" Overture of Beethoven had four performances.

Wagner was the composer most frequently represented on these programs, with thirty-seven performances of excerpts from his works. The following tabulation shows the number of performances given to various composers in the course of the season. The music played for the Denishawn Dancers and encore selections are not included:

Wagner, 37; Tchaikovsky, 23; Beethoven, 18; Strauss, 18; Brahms, 10; Johann Strauss, 8; Rimsky-Korsakoff, 7; Weber, 7; Berlioz, 6; Liszt, 6; Dvorak, 5; Stravinsky, 5; Borodin, 4; Debussy, 4; Schubert, 4; Grieg, 3; Sibelius, 3; Bach, Chabrier, Dukas, Franck, Honnegger, Ippolitoff-Ivanoff, Liadoff, Mendelssohn, Moussorgsky, Rachmaninoff, Respighi, Saint-Saëns, Schelling, Verdi, and Weber-Weingartner, each 2; Smetana, Humperdinck, Mozart, Handel, Rossini, Bizet, Grainger, Gluck-Mottl, Charpentier, Griffes, Scriabin, Enesco, Georg Schumann, Elgar, Glinka, Massenet, d'Albert, Dohnanyi, Sowerby, Auber, de Falla, Delibes, Wolf-Ferrari, Rieti, Ravel, Hadley, Rubin Goldmark, Langley, Wieniawski, Burleigh, Johnson, Sainton, Loeffler, and Nicolai, each 1.

Chicago Opera to Give Work by Alfano This Season

CHICAGO, Aug. 29.—Mary Garden will sing in Franco Alfano's opera, "Resurrection," at the Auditorium next fall, when it is presented as one of the Chicago Civic Opera novelties this season. Miss Garden will be present in the company during the latter half of its twelve weeks' local stay. "Resurrection," the earliest opera by the composer of "Sakuntala," which has had a significant success, is founded on Tolstoi's famous story. The Chicago cast, headed by Miss Garden and Ferdinand Anseau, tenor, will sing it in French translation. The opera was produced in Belgium and Germany before it served to establish Alfano's fame in his native Italy. Its suggestion of the style of Giordano, and especially of some resemblance to Puccini, noted on its cordial reception over a decade ago, is interesting to recall in conjunction with the recent report that Alfano, now director of the Turin Conservatory, has been chosen by the house of Ricordi, Puccini's heirs and Toscanini to complete the late composer's last opera, "Turandot." EUGENE STINSON.

delssohn, Moussorgsky, Rachmaninoff, Respighi, Saint-Saëns, Schelling, Verdi, and Weber-Weingartner, each 2; Smetana, Humperdinck, Mozart, Handel, Rossini, Bizet, Grainger, Gluck-Mottl, Charpentier, Griffes, Scriabin, Enesco, Georg Schumann, Elgar, Glinka, Massenet, d'Albert, Dohnanyi, Sowerby, Auber, de Falla, Delibes, Wolf-Ferrari, Rieti, Ravel, Hadley, Rubin Goldmark, Langley, Wieniawski, Burleigh, Johnson, Sainton, Loeffler, and Nicolai, each 1.

Enter Dorys Le Vene

The first night of the final week brought a variation from the purely orchestral program in the form of a piano soloist. This was Dorys Le Vene, a young American. It was not only Miss Le Vene's initial appearance with orchestra, but her first public performance anywhere.

There was not, however, any suggestion of the amateur in Miss Le Vene's playing, and her obvious talent seemed wasted on such trivial stuff as Liszt's "Hungarian" Fantasy, a composition in which cadenza and glissando take the place of theme and development.

Miss Le Vene accomplished wonders in making the work acceptable. She revealed good attributes, musicianship, a brilliant, sensitive tone, and a technic equal to the heavy demands made upon it.

A Violin Soloist

Bernard Ocko, violinist, was the soloist on Tuesday. Mr. Ocko made an excellent impression, even in so banal a work as Wieniawski's F Sharp Minor Concerto. His is the poise of a well-schooled musician, who knows thoroughly what he is about and gets good results without lapsing into annoying mannerisms. The technics of violin playing apparently do not bother Mr. Ocko at all. Double stopping, chord passages, harmonics and scales, all with correct intonation, were delivered with ease and assurance. Mr. Ocko's tone is also far above the average.

This was the first performance of the Concerto with orchestra in America, a program note announced. The best thing that can be said about the orchestration is that there is very little of it. W. S.

The Trio Completed

On Wednesday night, completing the trio of soloists, came Marian Anderson, contralto, to astonish and delight the third largest audience the Stadium has held this season. Miss Anderson sang "O Mio Fernando" from Donizetti's "Favorita," and a group of Negro spirituals, augmented by three encores.

Miss Anderson possesses a remarkable voice. She transcended the tricky passages of the aria in effortless style and brought new beauties to it. Her voice is unique in range and carrying power, and of an operatic quality.

Her singing of the Negro spirituals raised again the question of their correct interpretation. Miss Anderson sang them without the semi-drawl that is their birthright and with an irritatingly Anglicized enunciation.

The last novelty of the Stadium concert season brought the first new work from England, "Orchestral Pictures" by Philip Prosper Sainton, on Friday night.

The rest of the program was sufficiently varied and familiar to draw a large audience, which applauded Mr. van Hoogstraten and his orchestra at every possible moment. Beethoven's "Coriolanus" Overture and Schubert's "Unfinished" Symphony constituted the first half of the evening's offerings. The inevitable encore was Rimsky-Korsakoff's "Bumble Bee," which seems to be the favorite sweet on the Stadium menu this summer. Moussorgsky's "Night on Bald Mountain," Liszt's "Liebestraum" and the "Tannhäuser" Overture completed the program.

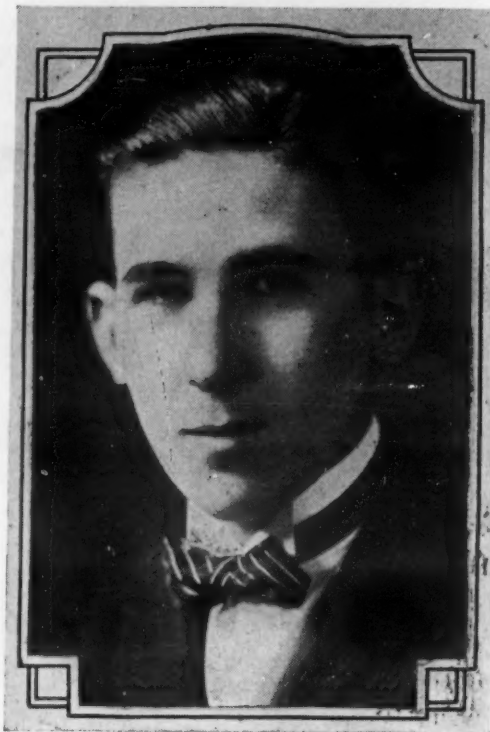
The Sainton work, first played at the London "Proms" two years ago, was

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Orchestra Plays Serenade on Alpine Peak

THE feat of playing a serenade at an altitude of 10,200 feet in the Mont Blanc range in Switzerland was achieved for the first time by an orchestra of sixty players on Aug. 29, according to a copyright dispatch to the New York Times. The event was arranged by the French Alpine Club, and the players succeeded in transporting their instruments to the summit of Buet Mountain, above Chamounix, only after considerable difficulty.

Young Chicagoan Will Go to Rome as Fellow in American Academy



Robert Sanders, Graduate of the Bush Conservatory Master School and Winner of a Fellowship in Composition Awarded by the American Academy in Rome

CHICAGO, Aug. 29.—Robert Sanders, nineteen years old, has been awarded a fellowship in musical composition at the American Academy in Rome, and will sail on Sept. 22 to take up his studies abroad.

Mr. Sanders was born in Chicago, and has received his entire musical education at the Bush Conservatory in this city. He recently completed a course in the Master School, founded at the Conservatory by Samuel E. Moist. Lessons in the Master School are entirely honorary, and are given to advanced and gifted young students, selected for membership by competition. Mr. Sanders was a student in composition under Edgar A. Brazleton, and in piano under Edgar Nelson.

In winning the award of the American Academy in Rome, Mr. Sanders was chosen by a committee composed of Walter Spalding, Walter Damrosch, John Alden Carpenter, Leo Sowerby and Richard Aldrich. Mr. Sowerby, American composer, returned to Chicago last year at the expiration of a three-year fellowship at the Academy.

Mr. Sanders is the youngest musician graduated from the Bush Master School. Other graduates have received recognition in many fields. Among them are Harold Triggs, pianist, who is now studying under the Juilliard Foundation in New York, and Adolph Ruzicka, recently appointed director of the piano department in the University School of Music, Austin, Tex.

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CLEVELAND CHOOSES GROUND FOR OPERA

Open-Air Theater in Park to Be Built Under Civic Auspices

By Florence M. Barhyte

CLEVELAND, Aug. 29.—Another step toward the realization of open-air opera for Cleveland is the recent announcement of Rockefeller Park as the site chosen for the large theater.

A natural amphitheater is located on the west side of the park, so that virtually all that is necessary to prepare the project for next season is a definite plan for organizing the summer operas and dramatics. The plan is to present operas at a relatively small cost.

The city administration is making elaborate plans for the event, and William R. Hopkins, city manager, made a trip to St. Louis to investigate the organization which has proved such a success in that city. The funds are in readiness to begin the work, bonds up to \$100,000 for an open-air theater being included in the \$9,000,000 improvement program for 1926 recommended by the Citizens' Finance Committee.

On examining the site, Arthur L. Munson, city forester, declared that it lends itself ideally to landscaping. Although the surrounding hills are not much more than fifty to seventy-five feet in height, they almost encircle the spot, and the slopes would easily accommodate from 5000 to 10,000 persons. The stage and wings of the theater would be built up of trees and shrubbery. Immediately back of this would be a relatively small but ornamental building for dressing rooms, which would face on the main park boulevard.

Another similar project is under way only a short distance from this site. An open-air theater has been started in the Shakespeare Gardens and will be ready early next summer. It has been designed for intimate artistic productions.

Roman Opera Has Largest Deficit in Its History

ROME, Aug. 16.—The Costanzi, one of the most important opera houses in Italy, has the largest deficit this year in its history. The growing popularity of the motion picture, the radio, and similar lighter forms of amusement are blamed for the inroads on the income of the opera house. The management is said to have made it clear that the Costanzi can maintain its musical reputation and save itself from slipping into the category of provincial opera only if aid comes in the form of a large increase in its allowance from the municipality and in a parallel augmentation of the already comfortable government subsidy.

Real Fox Hunt Is Novelty at Paris Opéra

BECAUSE a fox, which was being led down the boulevard on a leash, broke loose and took refuge in the Paris Opéra, patrons of that historic institution were given an unusual thrill on the evening of Aug. 25, according to a copyright dispatch to the New York Times. The report continues: "Opera crowds opened a lane for the speeding animal. It scrambled up the steps, and deftly avoiding scores of attendants who tried to capture it, the animal ran down a flight of stairs, then down another, and finally found its way into the cellar of the building. All that night, while a performance was in progress, the fox remained in the cellar, none of the attendants being able to find it. All day the staff of Opéra employees also searched without success. As a final resort M. Rouché, director of the opera, communicated with a friend who is a zealous fox hunter and possesses a pack of excellent hunting hounds. He has arranged for his friend to bring the hounds to the Opéra House and organize a regular fox hunt. If horns are needed to bring the fox out of his lair, they will be supplied by the director from the opera orchestra."

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New York Becomes Center of Free Concert World



PROMINENT FIGURES IN METROPOLITAN CIVIC CONCERTS

1, Maximilian Pilzer (Photo by Foley); 2, Hugo Riesenfeld (Photo by Campbell Studios); 3, Max Jacobs, Conductor of Chamber Symphony of New York (Photo by Apeda); 4, Capt. Paul Henneberg, Conductor of the New York Police Band (Photo by Elzin); 5, Max Bendix (Photo by Todd-Trefts); 6, George Breigel, Conductor of Twenty-second Regiment Band; 7, Lieut. Francis Sutherland, Conductor of the Seventh Regiment Band; 8, Thomas F. Shannon; 9, City Chamberlain Philip Berolzheimer, Chairman of the Mayor's Committee on Music; 10, Giovanni Conterno; 11, Franz Kaltenborn, and 12, Amadeo Passeri (Photo by Strand)

EVEN in the pulsating life of a great city there are moments which time cannot efface. And one will find, in reviewing the high lights of New York, that each was born of a profound emotion which swept from the Bronx to the Battery. When a President died, and on the occasion of visits of kings, queens and famous diplomats, the only way in which the inarticulate city could show its feelings was through music.

Thus it was that the city officials of New York came to realize that there might even be more memorable moments if the medium of music were employed continuously, instead of merely at intervals of great significance. The result was the Mayor Hylan People's Concerts and the appointment of Philip Berolzheimer as supervisor of music in New York city 'way back in 1918. Mr. Berolzheimer began his work by introducing not only bands, but orchestras of high caliber in the parks and on the piers. He also provided scholarships for organists, and has since added many other interests to his long list of musical activities.

Not only has interest grown in such music as that provided by splendid bands like those of Passeri, the Seventh Regiment, the Police Band and others, but there is likewise a desire for symphonic concerts. So many thousands of enraptured listeners heard the first concert of Max Bendix' Orchestra at the beginning of the summer season that these programs have now been established as definite Friday night events on the Central Park Mall, as well as in Brooklyn on Thursday nights.

In spite of the fact that almost anyone in the city who wishes to hear a good concert can find his way to the Central Park Mall very quickly and easily, concerts have been scheduled for many other parks throughout the various boroughs of the metropolis in order that no one need go musicless! Nor has the tremendous work of the Mayor's Music Committee ended here. For the first time in the history of the world, to the knowledge of all present records, free

civic opera was given for 120,000 enthusiasts, many of whom had never before had an opportunity to witness a performance of "Aida," "Faust," "Cavalleria Rusticana" or "Pagliacci."

For the past eight years it has been considered a luxury to have free concerts almost every night, but 1925 is in reality the climax. What other city can boast of having spent \$139,000 in one year on the musical education of its people? Active in the administration of this enterprise has been the Mayor's Music Committee, which consists of Philip Berolzheimer, City Chamberlain, chairman; George H. Gartlan, director of music in the public schools of New York; Dr. William C. Carl, Alexander Lambert, Dr. Hugo Riesenfeld, Josiah Zuro, Alfred Human, Walter Kiese-wetter, Maximilian Pilzer, Willis Holly, Samuel Baldwin, Conrad Eschenberg, Sigmund Spaeth, Leonard Liebling and Dr. Frank Damrosch.

When the concert series opened on June 8, with a program by the Seventh Regiment Band under Lieutenant Sutherland, more than 5000 persons were present. They heard an address by Mayor

Hylan in which he explained that not only budget appropriation but also private philanthropy had helped to make the municipal program possible.

"The public official to whom the largest share of credit is due is City Chamberlain Philip Berolzheimer," he said. "As special deputy commissioner of parks of the Borough of Manhattan, he applied himself diligently to upbuilding and expanding the city's free musical program. He enlisted the cooperation of philanthropic citizens and the services of distinguished men in the furtherance of his plans. It has not been our purpose to limit the opportunities for hearing good music under the auspices of the city administration to any particular section of the city."

"Many of the poorer sections, where the need for the exhilaration of good music is greatest but the means of supplying it the least, are now receiving more attention than before. I believe that my committee has admirably solved the question of bringing good music to the greatest number of people. A variety of parks as well as a variety of entertainment has been deemed the best

policy," concluded the Mayor.

One might add that there has also been a variety of conductors and orchestras, as well as a chance for many fine soloists to make public appearances before unusually large audiences. A partial list of soloists who have been heard at various times in the history of the park concerts includes Eugen Ysaye, Carlo Liten, Mischa Elman, Jean Cooper, David Bispham, Alma Clayburgh, Helena Lanvin and many others.

Among the orchestras and bands which have been heard this summer are those of Maximilian Pilzer, Hugo Riesenfeld, Max Bendix, Captain Henneberg, Max Jacobs, Lieutenant Sutherland and the Seventh Regiment Band, Giovanni Conterno, Thomas Shannon, George Breigel, Franz Kaltenborn, Amadeo Passeri, Nahan Franko, Olivieri Martins and the bands of sundry organizations and institutions throughout the city.

Such a varied list must go far to find its rival. Its fame has traveled from coast to coast and even across the ocean, where civic authorities can only sit and wonder how New York does it.

H. M. MILLER.

Munich Festival Divided Between Mozart and Wagner

MUNICH, Aug. 15.—Musicians who did not visit Bayreuth can have their Wagner here this month. Those who will not attend the Salzburg performances can hear their Mozart here as well. For the annual festival in Munich this year is devoted exclusively to the music of the Bayreuth and Salzburg masters.

The opening work was "Meistersinger" on Aug. 1 at the Prince Regent Theater, where all the Wagnerian operas are given. The schedule at that auditorium is as follows: Aug. 5, "Rheingold"; 7, "Walküre"; 9, "Siegfried"; 11, "Götterdämmerung"; 13, "Tristan"; 15, "Parsifal"; 18, "Meistersinger"; 20, "Parsifal"; 23, "Tristan"; 25, "Parsifal"; 27, "Meistersinger"; 29, "Tristan"; 30, "Parsifal"; Sept. 1, "Rheingold"; 2, "Walküre"; 4, "Siegfried"; 6, "Götterdämmerung"; 8, "Parsifal"; 9, "Meistersinger."

The smaller house, the charming, rococo Residence Theater, is given over to Mozart. The festival season there opened with "Die Zauberflöte" on Aug.

2, followed by "Figaro" on Aug. 4, "Die Entführung aus dem Serail" on the eighth, and "Don Giovanni" on Aug. 14. The remaining dates are distributed as follows: Aug. 21, "Cosi Fan Tutte"; 22, "Don Giovanni"; 24, "Die Entführung aus dem Serail"; 26, "Figaro"; 28, "Cosi Fan Tutte"; Sept. 3, "Die Zauberflöte"; 5, "Don Giovanni."

The conductors are Richard Strauss, Hans Knappertsbusch, Robert Heger and Karl Böhm. The orchestra and singers are from the Bavarian State theaters, the latter augmented by guest artists including Laurenz Hofer, Heinrich Rehkerper, Emil Schipper, Richard Tauber, Hermann Wiedemann, Desider Zador, Rosette Anday, Gertrud Kappel, Felicie Mihaczek, Maria Olszewska and Elisabeth Schumann. The "Ring," "Parsifal," "Don Giovanni" and "Zauberflöte," are equipped with new scenery and costumes by Leo Pasetti and Adolf Linnebach.

This scenery has occasioned considerable discussion, particularly that for "Die Zauberflöte." The fantastic locale

offered the designer unlimited opportunity to use his imagination, and the result has been sets in the best modern manner.

Although musically the Munich Festival is still of considerable significance, there has been little of outstanding importance in this year's performances thus far. Bruno Walter and Karl Muck, conductors of former years, are missed and such singers as Paul Bender, particularly in his rôle of *Ossin* in "Die Entführung aus dem Serail," and Maria Ivogün, are conspicuous by their absence.

Prussian Prince Conducts Own Music

The former Prince Joachim of Prussia, cousin of the former German Emperor William, appeared in a double rôle recently, according to an *Associated Press* dispatch from Vienna. He made his debut as conductor of a band at Bad-Gastein, near Salzburg, leading the players in two of his own compositions with great success.

Première of "Masked Ball" at Ravinia Heads List of Artistic Performances

CHICAGO, Aug. 29.—Ravinia's first performance of the "Masked Ball," and repetitions of favorite bills comprised the list for the ninth and next to last week of a season in which the highest standards have been maintained and the greatest enthusiasm aroused.

This has been one of the most successful seasons Louis Eckstein has ever directed, and it speaks well for Mr. Eckstein's enterprise that he is constantly improving his organization. Mr. Eckstein's intimation that he will shortly enlarge the Ravinia stage is another evidence of his progressive ambition.

The "Masked Ball," given Saturday night, was handsomely mounted and the cast notable. Giovanni Martinelli, Rosa Raisa, Florence Macbeth, Ina Bourskaya and Giuseppe Danise were the chief quintet, while Désiré Defrère, Virgilio Lazzari and Louis D'Angelo sang in excellent fashion in smaller parts.

Brilliant Singing

Mr. Martinelli's account of the tenor rôle was an admirable summary of his inclusive powers as a singer. The brilliant music in the early scenes he sang with remarkable agility, and at the close of the opera he was once more the forceful dramatic artist who has won repeated ovations this summer.

Miss Macbeth was signalled out for special praise. She made the *Page* a delightful figure, giving the character individuality and the music adept brilliance. Miss Bourskaya, always effective in character parts, was an imposing *Ulrica*. Mr. Danise was in splendid voice. Gennaro Papi conducted.

The second performance of "Lucia,"

Sunday night, found Elvira de Hidalgo and Armand Tokatyan in the chief rôles. Miss de Hidalgo used her pointed and crystalline gifts wisely. Mr. Tokatyan made an impassioned *Edgardo*. Mario Basiola was excellent as *Ashton*. Mr. Papi was the conductor.

"Aida" was sung Tuesday night, with Miss Raisa in the title rôle. Mr. Martinelli as *Radames* won anew the plaudits of his large following. Miss Bourskaya, Mr. Danise, Léon Rothier as the *High Priest* and Mr. D'Angelo as the *King* completed the notable cast. Mr. Papi conducted.

Lucrezia Bori, Tito Schipa and Mario Basiola were the principals in Wednesday's repetition of "Traviata." Miss Bori was expert, as before, in delineating the dramatic sequence of events. Mr. Schipa ornamented the rôle of *Alfredo* with his wonted charm of style, and Mr. Basiola was effective as the elder *Germet*. Mr. Papi was once more in charge.

"Tosca" Repeated

"Tosca" was repeated Thursday. Miss Raisa had the title rôle, Mario Chamlee sang *Cavaradossi* superbly and Mr. Danise presented his inventive portrait of *Scarpia*.

"Lucia" was sung again on Friday, with Miss de Hidalgo in the title rôle. Mr. Schipa appeared as *Alfredo*, a part which eloquently displays his elegance of style, his dramatic intensity and his power to elicit the enthusiasm of his audiences. Mr. Basiola was *Ashton*, and Mr. Papi led the performance.

Eric De Lamarier led the matinée concerts and the Monday evening orchestral bill, with Marie Sundelius, Merle Alcock and the admirable Jacques Gordon as soloists. EUGENE STINSON.

—that is, the building of a new auditorium, with a seating capacity sufficient to provide the necessary means to carry on. But a new auditorium has been proposed at times during several years, and from all present indications is not likely to be realized.

Chorus rehearsals for this year's festival will be resumed this week under the new conductor, Albert Stoessel.

CHOTZINOFF TO SUCCEED DEEMS TAYLOR ON 'WORLD'

Former Accompanist of Heifetz and
Zimbalist to Join N. Y.'s Large
Corps of Critics

The New York *World* has confirmed the report that Samuel Chotzinoff, well-known accompanist and pianist, who for some time has contributed articles on music to leading magazines, will succeed Deems Taylor as music critic of that paper. Mr. Taylor will devote his time to composing a new symphony and an American opera, which is said to be destined for the Metropolitan.

Although Mr. Chotzinoff will be the regular critic of the *World*, Mr. Taylor will still contribute occasional reviews and special articles.

Mr. Chotzinoff has, until recently, been associated with Efreim Zimbalist and Jascha Heifetz, with whom he has toured as accompanist. Although rarely appearing as a soloist in his own right, he is known to his intimates and members of the musical world as a pianist of unusual ability. In fact, his career began as the off-stage pianist who played brilliantly while Leo Dietrichstein, starring as the composer-hero of Bahr's "Concert," made the appropriate gestures at the keyboard.

In addition to being the author of special articles, Mr. Chotzinoff is also the editor of the newly organized music publishing company, to be known as American Composers, of which Henry Waterson is president. The purpose of the organization is to establish an outlet for native creative talent and thus encourage national music production.

Chicago Symphony Receive Bequest

CHICAGO, Aug. 29.—Victor F. Lawson, proprietor of the Chicago *Daily News*, bequeathed \$100,000 to the Chicago Symphony in his will, now made public. EUGENE STINSON.

New Music Society to Give California Programs

LOS ANGELES, Aug. 29.—The recently formed New Music Society of California, a branch of the International Composers' Guild, will present three programs this winter, the first on Oct. 22, to be in charge of Arthur Bliss. Works by Ruggles, Varèse, Rudhyar and Stravinsky have been chosen. Henry Cowell will be director of the California State branch. Winifred Hooke is local secretary. Mr. Cowell has recently written a work in which the performer twinges or strokes the strings with his fingers. It is in several movements and it calls for six bow, seven woodwind instruments and a player who concerns himself with the piano pedals influencing the strings, in reality a separate pedal part. Mr. Cowell, who left for New York recently, stated that he hopes this may lead to the development of a new instrument.

BRUNO DAVID USSHER.

BALTIMORE GREETES MUNICIPAL CONCERT

Open-Air Choral Program
Hailed by Audience
of 25,000

By Franz C. Bornschein

BALTIMORE, Aug. 29.—The first local open-air municipal choral concert was given on Thursday night under the auspices of the Park Board at the Casino in Patterson Park.

An audience of 25,000 was present. The program was given by the Baltimore & Ohio Glee Club, under the leadership of Hobart Smock; the Chaminade Quartet, made up of Maria Smith Duffy, Louise Schuchardt, Hanna Greenwood and Ann Baugher Marks; Elsa Baklor, soprano, and John Wilbourn, tenor, with George Bolek, Mrs. George Castell and A. Rhodda assisting at the piano.

Such numbers as the "Cossack War Song," Huhn's "Invictus," Protheroe's "Song of the Marching Men" and "Glorious Forever" by Rachmaninoff were given admirably and were enthusiastically applauded.

Miss Baklor sang with expression and gave much pleasure with her arias from Verdi's "Forza del Destino."

Mr. Wilbourn sang with robust tone and fine dramatic instinct in "Vesti la Giubba" from "Pagliacci." Mana Zucca's "Nichavo," Speaks' "On the Road to Mandalay" and "Nobody Knows de Trouble I See" gained much appreciation.

The Chaminade Quartet made an appeal with "Mighty Lak a Rose" and "Roses of Picardy."

At the conclusion of the program William L. Norris, president of the Park Board, made a brief address, stating that the innovation had proved a marked success. The concert was planned by Frederick R. Huber, municipal director of music. The second municipal vocal concert will be given Sept. 12 at Federal Hill Park.

British Festival at Bad Homburg

BAD HOMBURG, Aug. 15.—A festival of British chamber music is to be held here on Aug. 24, 25 and 26, directed by Dr. Julius Maurer. The program includes the Fantasy Quintet of Vaughan Williams, Joseph Speaight's String Quartet on "Shakespeare Fairy Characters," Frank Bridge's String Quartet, John Ireland's Piano Trio, two sketches of Eugene Goossens, Bax's Quartet in G, suites by Purcell and Parry, Elgar's Introduction and Allegro, and songs and various pieces by Roger Quilter, Cyril Scott, Rutland Boughton, Arthur Bliss, Peter Warlock and Gustave Holst.

Geraldine Farrar Engaged to Appear in Comic Opera

The first appearance in comic opera of Geraldine Farrar is announced for the coming season in New York, under the management of Alfred E. Aarons, in association with A. L. Erlanger. A new work is being written for Miss Farrar, it is announced, by "an author and a composer of international repute."

MILWAUKEE NAMES CIVIC MUSIC HEADS

Polish Company Busy with
Filming of Opera
"Halka"

By C. O. Skinrood

MILWAUKEE, Aug. 29.—New officers of the Active Musicians' Division of the Civic Music Association have been chosen with Frieda Koss as the president. Other officers are Lillian Way, vice-president, and Earl Morgan, secretary. The treasurer's office is yet to be filled. Directors are Howard Stein, Claire Jacobs and Addie Gay, in addition to the four leading officers. Miss Koss also announced her principal committees for this year with Mr. Stein, Katherine Clark and Mrs. Leonard Shepard as the program committee, and Gretchen Gugler as chairman of the social committee.

This city's Polish Opera Company, which has been long characterized by its initiative, is entering a new field with the filming of the national opera "Halka." Because of the authentic Polish atmosphere in sections of Milwaukee, it was deemed best to take the pictures in the players' native city. A large amount of the filming is already completed. Theresa Novak is the leading woman. This season the company will enter into a more elaborate scale of operatic production than ever before.

Heinz Roemheld has been chosen to conduct the Alhambra Theater Orchestra. Mr. Roemheld is one of the youngest conductors in the country. Not long since he returned from extensive study in Europe with Hugo Kaun, Busoni, Edwin Fischer, Breithaupt and others.

An elaborate Indian pageant, "The Red Bird," was given at Westfield, Wis., before large audiences. The pageant was staged and directed by Pearl Richards, a teacher in the junior high school at Racine. The cast consisted of more than 200. Miss Richards wrote the scenes.

For the fourth consecutive time the Dokey Band of Milwaukee has taken the national prize.

The contest was held at Providence, R. I. The conductor was Hugo Bach, who also took the first prize last year.

ARTISTS RETURN TO U. S.

New Season's Approach Finds Musicians
Hastening Here

With the approach of the new season incoming ships from abroad are bringing vacationing artists back to this country.

Monday the Leviathan arrived, carrying among its passengers Mr. and Mrs. Mischa Elman, Anna Case, soprano, Sofia Charlebois (Mrs. Fortune Gallo) and D. F. McSweeney, John McCormack's manager. On the same day the Conte Verde brought from Italy Giulio Setti, chorus master of the Metropolitan, and Anne Roselle, soprano. The Pan American also came to port on Monday from South America. Among those who landed were Pietro Cimini, conductor of the Chicago Civic Opera.

On Aug. 28, on the De Grasse, Boris Saslawsky, singer, and his wife came home. The same day Louis Graveure, baritone, and his wife Eleanor Painter, soprano, sailed for Europe on the Berengaria, planning, among other things, to sing for the Queen of Spain at the latter's invitation.

Tamaki Miura, Japanese prima donna, arrived in America on Aug. 26. Aldo Franchetti, Italian composer, was on the same ship, the Duilio, and had with him a new one-act opera, "The Daughter of the Waves," in which Miss Miura will appear next season.

Rome Announces Opera Contest

ROME, Aug. 15.—The Ministry of Public Education has announced a contest open to Italian composers of operatic works. All entries must be in before Sept. 30. Only one work by a living composer, which has never been given in public, will be accepted. There will be a jury of five members. The winner will receive a subvention of 40,000 lire to defray his expenses, and the opera must be produced before September, 1927. Indemnities of 10,000 lire will be offered to eligible composers to compensate them for their labor.

"Carp the Day!" Cries Vacationist as Summer Wanes



TRAVELOGUE OF INTERNATIONAL ARTISTS APPROACHES ITS FINAL CHAPTER

1, Queena Mario, Metropolitan Soprano, in front of St. Peter's in Rome; 2, Carmela Ponselle, Metropolitan Mezzo-Soprano, in the Woods Behind Bonnie View Cottage, Old Orchard, Me.; 3, Tomford Harris, Pianist, in His Cabin in Glen Gardner, N. J.; 4, Frederick Gunster, Tenor, on the Links of the Birmingham, Ala., Country Club; 5, Alexander Brailowsky, Russian Pianist, and His Wife on the Re Vittorio; 6, Winifred Macbride, Pianist, at Cape Cod, Mass.; 7, Anna Case, Soprano, and Her Accompanist, Edouard Jendron at the Kurhaus in Scheveningen, Holland; 8, the New York String Quartet at Oak Lodge, Vt., with Edmund Burke, Baritone. From Left to Right They Are: Jaroslav Siskovsky, Edmund Burke, Ottokar Cadek, Ludvik Schwab and Bedrich Vaska; 9, Albert Stoessel and Mrs. Stoessel at Chautauqua, N. Y.; 10, Dame Ellen Terry and John Doane, Vocal Coach; 11, Ernest Hutcheson and Two of His Pupils, Muriel Kerr and Jerome Rappaport; 12, Peter Meremblum, Violinist, and His Wife at the Foot of Mount Rainier, Wash.; 13, Harold Morris, Pianist, His Wife and Daughter at Greenwood Lake, N. Y.; 14, Maude Douglas Tweedy, Vocal Teacher, Near Her Camp in the Adirondacks



HERE is no better omen for the musical world than to wake up in the morning and hear the neighbors getting in their coal for the winter.

The approach of crisp weather invariably means the opening of concert halls. Although the Metropolitan Opera waits for falling leaves, pianists begin to work with the advent of coal-time, singers are stirred into action by the harvest moon and Indian summer is the gala day of the violinist.

And so, during these last few weeks of waning summer, artists are making up for lost time, concentrating their energies upon a fortnight of fun and frolic before coming back to that difficult cadenza. We find them abandoning themselves to the golf club, tennis racket and canoe with that reckless Epicurean spirit which denies the morrow!

Queenma Mario, soprano of the Metropolitan, takes one last lingering look at St. Peter's in Rome. Carmela Ponselle, Metropolitan mezzo-soprano, gives her final stump speech to other song birds at Old Orchard, Me., where she has been spending a healthy vacation out of doors all the time, except for an occasional meal in her Bonnie View Cottage.

Even Tomford Harris, pianist, whose classic tastes are undisputed, turns romanticist and almost sentimentalist as he meditates upon an appropriate farewell to his little cabin in Glen Gardner, N. J. The old stone mill must be

closed, and moments of solitude and soul-satisfying improvisation must give way to an active winter season. After all, he decides to be philosophic about it, because summer is sure to come around next year. It always does.

Among those who have experienced no last-rose-of-summer pangs is Frederick Gunster, tenor, who is vacationing so far South and has struck such warm weather that he is still anticipating the Fourth of July as he jovially cries "Fore!" on the links of the Birmingham, Ala., Country Club. And anyway, who would be so foolish as to compare an evening's vocal success to an afternoon of nine holes in forty-four? Thus art retires modestly to the background in deference to the immortal country club.

Mistaken Identity

No, it is not Dick Barthelmess in the cap and spats on our right. Careful scrutiny of the long tapering white fingers and the chorus cries, "Is it Alexander Brailowsky? It is, none other!" There follows soft music while the Russian pianist and his adoring little French wife describe the wondrous tales of their concert tour of South America. And here they are on the Italian steamship Re Vittorio, somewhere between Rio de Janeiro and Buenos Aires. Which leads us to say that we have always wondered what chance Chopin would have against a stiff sea breeze!

September morn is here in all her glory. Fighting the breakers is the favorite sport of Winifred Macbride, British pianist, whose aquatic ability is second only to her pianistic talents. Moreover, Miss Macbride assures us that

none of the windows in her Cape Cod bungalow were robbed of their cretonne curtains on the occasion of taking the accompanying picture.

Anna Case, soprano, has also felt the call of the water's edge, only she prefers to sit by and observe, with both feet on dry land, or to be more exact, with both feet at the Kurhaus in Scheveningen, Holland. After her concert, she and Edouard Jendron, her accompanist, decided to celebrate with a little drink, not of kummel or Holland gin, but just good old-fashioned coffee!

On a stern and rockbound coast we find the New York String Quartet with Edmund Burke at Oak Lodge, Vt., telling sea stories and looking lazily at the sea, for they are among the wise men who make the most of fleeting vacation days by resting. Albert Stoessel and Mrs. Stoessel are also "taking it easy" between the numerous social engagements which followed the latter's appearance with the New York Symphony at Chautauqua.

Another popular little group at Chautauqua is that which includes the "Cadenza Twins," Muriel Kerr and Jerome Rappaport, who recently astonished an audience with their performance of the Mozart E Flat Concerto for two pianos, which they gave with the New York Symphony. They are seen with their teacher, Ernest Hutcheson, during a moment of leisure.

Hands Across the Sea

Here we are across the ocean again, this time in England with John Doane, vocal coach, who considers the week-end he spent at the home of Dame Ellen

Terry at Smallhythe, Kent, the climax of his European sojourn. But lest we seem to have been neglecting the violinists this week, we turn to Peter Meremblum, who with Mrs. Meremblum, stands contemplating the great open spaces at the foot of Mount Rainier, Wash. Mr. Meremblum has been reengaged as head of the violin department of the Cornish School in Seattle.

All this is far from home, however. One would almost think that New York and vicinity had been evacuated, which is far from true. Harold Morris, pianist and composer, has been vacationing at a little cottage on Greenwood Lake, N. Y., with his wife and daughter, Suzanne. And Maude Douglas Tweedy, vocal teacher, has been camping in the Adirondacks, fishing and canoeing for the most part. She will resume her teaching in New York on Sept. 21.

There is only one optimistic feature for those who stay at home. At least they will not have to unpack suitcases full of sea shells, curled up snapshots, sandy sneakers and unguentine. We love all the bright and shining faces of our roaming artists, but "he who laughs last laughs best!"

HELEN M. MILLER.

Sibelius to Set Shakespeare's "Tempest" to Music

COPENHAGEN, Aug. 16.—The Royal Theater has commissioned Jan Sibelius to write an original score to Shakespeare's "Tempest." The Finnish composer is now at work on the music, and the production will probably be seen during the coming season.



Our Ballads Affect the Londoner with Nostalgia for Climes Below the Mason-Dixon Line—How an Illinois "Hans Sachs" Plodded Weary Leagues to Hear Gounod's Masterpiece—Italia Takes Her Place Among the Active Symphonic Forces of Gotham—Rumor Assigns a Twin Sister to Mozart's Death Bed "Requiem"—Diluted Jazz, or the European Attempt at Syncopation as Seen by Rudolph Ganz—Criticism, Constructive and Otherwise—Can Mind Reverberations be Sent Out by Radio?

Dear MUSICAL AMERICA:

Fears that the deluge of American popular songs will depopulate England in time are voiced by a London writer in *Variety*.

You know our singers of works in this medium show a preference for ditties which immortalize some State or other. Hitherto the southern homesteads have been in the majority.

It is said that three-fourths of the songs heard in the music halls across the water—"at least in summer, when many American singers are there"—are "homesick" ballads about Dixie, Carolina and other picturesque localities.

"Their zest when singing," complains the correspondent, "might be taken as a genuine desire to get back to the States where they have Jim Crow laws and Prohibition."

"Down they sit and play 'I'm going to go right back' to the place they came from."

"And immediately all the bands repeat the refrain until it is taken up by every whistling street urchin, every group of ex-army bandmen, every 'principal boy' who fills in time between pantomime seasons somehow or other, and every mother lulling her baby to sleep."

"What will be the result?"

"Why, the whole of the next generation of Britons will leave this country, impelled by immortal longings for Dixie, and beg for permanent quarters on Ellis Island, in order to be as near as possible to the land where 'the grass is blue!'"

We hope that a campaign of songs relating to Piccadilly, Kent and far-off Cornwall won't be started then in retaliation? Who knows, it might drain even our Broadway, if vinous joys in these purlieus were exploited?

As for our Ellis Island as a place to settle, we think this gentle chiding anent the customs of our land is nothing when compared to what we could say about one of those leisurely traffic jams at some London street junctures.

No wonder concert halls are often like Mother Hubbard's cupboard over there! The audiences probably don't get there until long after the melodic sessions are over!

Perhaps if more of our opera habitués would follow the lead of a shoemaker in the town of Winnetka, Ill., they would enjoy the old arias more.

Winnetka, it seems, has a modern *Hans Sachs* whose passion is for opera.

Frank A. Wenker, of the press department of the Metropolitan, has been summering around Ravinia and stands sponsor for the tale.

This *Sachs*, he says, cobbles and listens. Perhaps he also sings, like his

Nürnberg prototype, but that would be another story.

It is not his skill with the awl and the last, nor yet his sensibilities as an auditor, however, that have marked him for distinction.

It is the circumstance that he walks thirty-two miles every time he hears an opera—sixteen miles each way!

Recently he paid Marie Sundelius the compliment of trudging that far to hear her sing *Marguerite* in "*Faust*," which he admitted is his favorite opera, though he was prompt to add, "they all seem beautiful to me."

Now, my first thought about this shoemaker is that he must have a world of confidence in the leather he uses, to tramp thirty-two miles for the sake of "*Faust*" or any other opera.

I know I am perfectly safe in assuming that if the mileage achieved in their lifetime by the highly ornamental shoon of all the occupants in one of our Metropolitan Opera House boxes could be added together it would fall far short of this total.

And it was the Metropolitan, be it remembered, that Mr. Henderson once dubbed "the Faustspielhaus."

Though the younger Italian composers have made bold ventures along untraditional paths, Italy's absorption in opera is strikingly illustrated by an observation in the *New York Times* with respect to Arturo Toscanini's engagement as conductor of the Philharmonic.

Toscanini, the *Times* avers, will be the first Italian conductor to lead the Philharmonic in its eighty-three years of existence. It ventures the further assertion that he is probably the first Italian conductor to be associated with any large symphonic organization in this country.

I would not risk many ducats on the latter asseveration. I can think, off hand, of instances of concerts by major organizations conducted by Italians, though they were assistant or "guest" conductors and that might eliminate them from the true meaning of the statement in the *Times*.

But the *Times* writer seems to overlook in this connection the fact that Alfredo Casella, the Italian modernist composer, is to lead the State Symphony in the coming season.

That the Italians have a gentilitia flair for conducting is scarcely open to dispute. They have given the world some of the most brilliant *maestri* of the theater.

But the relative scarcity of symphonic leaders among them illustrates, perhaps as nothing else could, that the national and racial preference is for the music of the footlights.

The operatic maestro may be no less versatile than the symphonic conductor. Toscanini, Campanini, Marinuzzi, Serafin and others of our own day have demonstrated that French, Russian and German opera are quite as much in their domain as Italian opera. Though, of course, it is rare that even the greatest of conductors does all things equally well.

Toscanini, the greatest operatic conductor America has known in a generation or more, may be an evangel of a new day, and other symphonic conductors of his race may follow him to our concert rooms.

Serafin already has done an odd job or two there with chamber orchestra, and the coming of Casella to the State Symphony forces means that there will be a triumvirate of Italian conductors in New York in the coming season.

Otherwise the field is again dominated by Teutonic musicians, with an admixture of Slavic, Celtic and American talent. Here are next year's orchestral leaders in New York and their nationalities:

New York Philharmonic—Willem Mengelberg, Dutch; Arturo Toscanini, Italian; William Furtwängler, German; Henry Hadley, American; Ernest Schelling, American.

New York Symphony—Walter Damrosch, German-American; Otto Klemperer, German; Eugene Goossens, English.

State Symphony—Ernst von Dohnanyi, Hungarian; Alfredo Casella, Italian.

Philadelphia Orchestra—Leopold Stokowski, Anglo-Polish.

Boston Symphony—Serge Koussevitzky, Russian.

With such an array, it is only to be expected that every school and type of music will find representation.

I, for one, believe that the visit of the two Italians will be of no small im-

portance in further adding to the catholicity of our taste.

I can only wish that Hadley and Schelling (the latter preoccupied again with his children's concerts) were in a position to do as much for American music as Toscanini and Casella probably will do for Italian.

Another of music's most famous stories may be in danger.

Mozart, it would appear from a German discovery, wrote another Requiem.

If a work that has been unearthed in Germany meets the tests and is accepted as authentic, it may muddle the long-cherished tale of the sable stranger whom the unhappy Wolfgang Amadeus regarded as a messenger from the other world, and rob the yarn-spinner and the scholiast alike of a priceless incident.

Even if it leaves unspoiled the romantic tale of the circumstances under which the familiar Requiem was composed—the race with death, the composer's defeat, and the work left unfinished—it will take from its better known fellow the distinction which the latter has enjoyed in being referred to always as the Requiem.

Once the newly discovered work is established, the other becomes merely a requiem, and the cataloguers will be required to specify it by tonality, or to pin to it a more or less hypothetical opus number.

One fancies that the shade of Süssmayer, who so reverently completed Mozart's unfinished task, would protest vehemently against any such proceeding. Did he not receive the composer's death-bed instructions, and, if there had been another Requiem, would he not have known of it?

History has identified the mysterious stranger, whose coming is supposed to have filled Mozart with superstitious fear—largely because of the sombre nature of his attire—as a go-between for Count Walsegg, and has indicted the Count with having plotted to perform the work thus commissioned as his own. The program annotators have never permitted us to lose sight of the Count's nefarious little game.

Suppose Mozart had lived and the Count had carried out his fraudulent intention? What a nice little flare-up there might have been when Mozart (and friend Süssmayer) discovered it!

I have read nothing bearing on the date of the additional Requiem now being attributed to Mozart. It is described as in E Minor and is said to have the name of Mozart on the wrapper.

Now Mozart, it is well to remember, had a son who also was something of a composer, as well as a virtuoso of no mean ability. It is by no means impossible that Wolfgang Amadeus, Jr., added a requiem to his piano, violin and chamber music compositions.

It is also notorious that the senior Mozart's name has been forged to sundry masses. It is generally conceded now that the Concertante for four wind instruments, which was hailed with delight a few years ago as a long-lost product of the master, is as spurious as the masses.

Balancing these, however, are the characteristic and exceedingly charming divertimenti, of which the world knew nothing until a few years ago—as valid Mozart as the "Jupiter" Symphony or "Don Giovanni."

The experts can fight it out as to whether this second Requiem is a genuine product of the Salzburg genius.

If it is as bad as some of the other recently discovered works attributed to great men of the past—that "Jena" Symphony charged against Beethoven, for instance—I think retributive justice ought to find a way to dedicate it to Count Walsegg!

Rudolph Ganz has hit the nail on the head with respect to European jazz.

"It is pitiful, terrible—like diluted patent medicine," the St. Louis Symphony conductor recently told F. D. Perkins of the *New York Tribune*.

"Over there, they write jazz with the brain, not with the feet and the heart." He pointed to Stravinsky's "Ragtime," and works by Poulenc and Hindemith as melancholy examples, and he might have added some of Darius Milhaud's more-or-less American imitations.

I sat through Stravinsky's "Ragtime" when the Russian gave his program of Chamber music in New York last year, and I thought then that I had never heard anything more futile.

I can imagine what Paul Whiteman or Vincent Lopez would say of it, if it

was handed up to them from some unknown jazz composer.

As a caricature it may amuse Old World audiences, but it can never be given currency on this side as either ragtime or jazz. The spirit simply isn't there.

I suppose, however, that it has about the same measure of validity as those Spanish dances written by Swedish and Netherlandish composers; or, to get closer home, the Russian songs and the settings of Verlaine by some of our own music makers.

Musicians may not be quite so ready to agree with Mr. Ganz that Ravel's "La Valse" is inartistic, though I must confess, at the risk of being taunted for fogram tastes, that when the good old-fashioned belle of the Victorian ball room comports herself as she does in this Ravel escapade, and associates with the sort of company she keeps in his orchestration, I am inclined to doubt whether she is still an honest woman.

When Edgar Varèse appends a *cabaletta* to a Schönberg *cavatina*, I may be able to shake off my lingering suspicions.

When a few weeks ago I wrote some words about the futility of certain varieties of "constructive criticism," I trod on a few toes. A courteously dissenting voice among those which answered my dissertation was that of Louis S. Stillman, pianist and teacher, of New York. Mr. Stillman writes to me, in my sulphurous regions, as follows:

"Let us state at the outset," Mr. Stillman says, "that criticism should never be personal. It should be impersonal for several reasons—first, because each individual unfolds in degree according to age and experience. The unfoldment depends upon understanding. Why should the lesser value receive the greater attention? The 'play is the thing'."

He says explicitly: "The art reflected in the medium employed transcends by far the art reflected by the individuals who present the medium. I do not wish to belittle the artistic efforts to interpret the great art works. The two considerations do not and never will parallel each other. Because the great creative artist is by many degrees a different person from the interpretative artist."

I do not believe that an immature interpreter gains glory by tackling a masterpiece. And is it not sometimes true that mediocre works are made to seem much more impressive than they really are by the supreme interpretation of a great artist? Does Mr. Stillman mean that no artist can ever completely realize a composer's message? Certainly I believe that critics should leave room for a young performer's possible growth in preparing their estimates.

At any rate, he proceeds to cite Bach as an instance where contemporary critics misjudged an artist, when they rated him as a "great organist, but a fourth-rate composer."

"Had the critics of Bach's day been able to give constructive criticism of Bach masterpieces, we would have had more of these great works in our literature today." Perhaps, Bach wrote for audiences. I fancy he never spent much time bothering about publication or critical receptions.

I should be the last person to contend that critics are always right.

I believe that the great flood of new music introduced in such capitals as New York defeats proper appreciation of modest merits.

But, at the same time, there is a slow but sure sifting. The kings of today are not always those of tomorrow, and the real giants emerge.

A new invention again!

This time it is a report, by *Associated Press*, that sound waves from a human brain have been picked up on a radio receiver on a four to ten-meter length by Prof. Cazzamali of the University of Milan.

Well, well! I fear that it would be embarrassing if the scientist's process could be applied to certain skulls I have in mind.

For instance, the radio might pick up strange antiphonal choruses if tried out on the crania of two rival divas or *tenori lachrymosi*. It would beat even one of the riot scenes from "Judas Maccabaeus," says your

Mephisto

Mme. Reiner Carries on Gerster Tradition

IN the late 'seventies when Adelina Patti had been the unquestioned Queen of Coloraturas for twenty years, a rival appeared upon the scene, a serious rival. She was Etelka Gerster, the Hungarian soprano whose almost meteoric career through the operatic heavens was one of the most brilliant of the past century. Gerster sang for about a decade and then, when she should have been at the height of her powers, was heard no more. Something had happened to her voice. It was less beautiful than it had been, and although the public still listened to it with interest, her artistic ideals were so high that she retired because she was unwilling to do less than her best.

Gerster was one of Mapleson's most popular singers at the Academy of Music, and, indeed, wherever she sang throughout the country so that her memory is still green wherever she was heard.

Three years ago, Gerster's daughter came to the United States. She is Berta Gardini Reiner, the wife of Fritz Reiner, conductor of the Cincinnati Symphony. Mme. Reiner, however, comes not as a singer but as a teacher upholding the high tradition of her famous mother, that tradition of the Royal House of Garcia which Gerster learned from Mathilde Marchesi at the Vienna Conservatory. The place of her activities is the Cincinnati Conservatory.

"It is more gratifying to me than I can express," said Mme. Reiner, "to find how my mother's memory is still fresh in this country which she loved so well, and which was so kind to her. In many cities I have visited, before people have had an opportunity to know me at all or to know what I am like, they have said, 'Ah! You are Gerster's daughter!' and then opened their arms to me at once."

A Vocal Tragedy

"It has been said that by my birth my mother lost \$1,000,000; and while this is indirectly true, it was not inevitably so. The circumstances which led to the impairing of her voice and which caused her retirement from public life, are these. Shortly after my birth my mother was getting along perfectly well and was resting in bed. The nurses had gone, and she was to get up in a few days. No one was in the room with her, and the door was closed. Her little

dog came to the outside of the door and began scratching to get in. He kept it up so insistently that finally my mother got out of bed to let him in. Walking across the stone floor of the room in her bare feet, she caught cold and was seriously ill with a high fever. The cold settled in her vocal cords, and when she was able to be up and about again she used her voice too soon, alas, and impaired it so seriously that it never again had its former beauty and sureness. She was only thirty-one at the time, but



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Mme. Fritz Reiner, Daughter of Etelka Gerster and Wife of the Cincinnati Symphony's Conductor

after singing for a while in concert she gave up singing altogether.

"Our home had been in Italy at Pontecchio, half way between Bologna and Florence. My mother had bought that house with money she earned in America, and it may be interesting to Americans that the Italian Government has demanded the return of all my share of the interest on a mortgage which my mother put upon it as a dowry for myself and my sister. My sister having married an Italian, there is no trouble about her share, but my first husband having been a German, the powers that be in Italy insist upon the return of all that money. However, that's a detail which has nothing to do with my mother now."

"When she gave up appearing in public, the question arose as to where we

should settle, and as she had many dear friends in Berlin, among them the Empress Augusta and members of her entourage, she decided upon Berlin.

Gerster Begins Teaching

"She had no idea of becoming a teacher, and the way it was forced upon her, so to speak, was very curious. One day while she was at lunch, the maid came in and said a young lady wished to see her, mentioning a name my mother had never heard, an American name. My mother went out into the drawing room and the girl said she had just come to Berlin to study. Hearing that my mother was there, she said she would take lessons from no one else.

"But my dear young lady," my mother said, "I don't give lessons!"

"The girl was so insistent that my mother finally consented to try her voice, and finding that it was a very lovely one much like her own in quality, finally consented to work with her."

"But I shall not give you lessons," she said. "We shall just work together."

"About ten days later the same thing happened again and before she knew it, my mother had a large class!"

"She really had an immense influence upon music in Berlin and more than one modern song composer, Strauss and Hugo Wolf included, owe it to her that their songs became well known. Her method, you know, was that of Garcia, which she had learned from Marchesi, and she passed it on to me."

"Methods in singing, however, are only different ways of arriving at the same end, and I think the aim of all intelligent teachers at the present time is to go forward through simplifying. Nowadays we can localize a fault as a surgeon localizes a physical disability. You don't have to undo every single thing a pupil has learned, but can keep that which is good. Diagnosis is as important in vocal cases as it is in surgical ones."

Beautiful American Voices

"The girls in America have beautiful voices, but I do think that the present custom here of making girls into boys has a very detrimental effect upon their temperamental growth. They put porcupine quills around their trembling hearts, and when they sing of love it is with about as much expression as if they were saying 'This room is white!' or 'I am sitting in a chair!', and all the time you can tell by looking at them that the temperament is there if they would only use it."

"I am naturally the representative of



Etelka Gerster, Famous Coloratura, Who Charmed American Audiences a Generation Ago

my mother's method in this country, and I was flattered at receiving a very tempting offer from another of the great conservatories to teach there. For many reasons I should have liked to accept it, but there were stronger reasons, professional and personal, why I should remain in Cincinnati, not the least of which is that I happen to love my home. However, they engaged in my place one of my mother's very best pupils, so the Gerster method will be carried on there anyway."

"The end of the coming season I plan to bring a number of my best pupils to New York for a recital. I am not going to sing myself, because it is as a teacher that I am coming, not as a singer. It will be as much for my own satisfaction and my instruction as for the purpose of showing them off, because New York, being now the musical center of the world, I want to see how I measure up. All musicians need to ask themselves from time to time, 'Am I up to date or not?' If I manage to swim through the great whirlpool of New York, then I shall know that I am a good swimmer. I have a great inheritance, and a great tradition to maintain and I have to be sure that I am doing it. Just to say that I am is not enough, I must prove it!"

JOHN ALAN HAUGHTON.

Transition Period Ends in Triumph

"ONE is forever hearing our disturbed and troubled times spoken of as a 'period of transition,'" writes Alfredo Casella, Italian composer, in the *Christian Science Monitor*. "On the face of it this label seems absurd, for each successive moment of our history is nothing but a transition, or rather an infinitesimal fraction of an immense, perpetual and imperceptible unfoldment, which for us divides the mystery of the past from that of the future."

"It is always extremely risky to attempt to define exactly the characteristics of the period in which one lives. If lapse of time is indispensable to a correct estimate of the value of human endeavor, it is, of course, no less necessary for seeing clearly the characteristics of a particular style. Across the span of years those who seemed to their contemporaries closely related appear today widely divergent."

"Others, on the contrary, who must have seemed diametrically opposed, now strike us as being absolutely in agreement. In every case we have only to mention the period to which these creative intellects belonged and their style can be determined without doubt or difficulty. It is different with a contemporary art on which time has not yet performed its work of just and merciless selection, and the qualities of which we cannot judge when we are hoodwinked by their faults—or their merits."

"In any case, even if it is dangerous to attempt criticism of one's own epoch, I think that the word 'transition' of

which I spoke, deserves some attention. And it may not be impossible thereby to draw some useful conclusions which, without having any definite value, may assist that process of clarification which is today a vital impulse in the world of music—so vital, in fact, that it can no longer be denied."

Storm and Stress

"The great romantic movement seems to be near its end. Or rather, we see all its artificial and perishable elements disappearing—its bombast and grandiloquence, its pervasive sentimentality which falsifies everything, in a word, its purely 'egoistic' side through which the artist too often speaks only of himself and of his own personal concerns. But if the *Sturm und Drang* is subsiding it leaves us some really lasting pages—those indeed where the essential characteristics of the time compelled the artist to become their interpreter and to speak for them. This is the best claim of romanticism to the gratitude of the centuries to come and that for which its exaggerations and mistakes will be forgiven."

"Of late, especially during the last two or three years, one has heard much about artistic Neo-classicism. For my part, I distrust everything with the prefix 'Neo,' as history does not repeat itself, and classicism—which reigned during ages that knew nothing of the hurry and distractions of our time—seems to me absurdly Utopian in these days of radio and aviation. But if by 'classicism' one means a better sense of that equilibrium which was completely lacking in romanticism and the return

of which is so greatly to be desired, then I can accept the definition."

Modern Music Harmonious

"For if the present time is characterized by anything, it is by an increased concern of a constructive and plastic sense unsuspected by romanticism with its declensions. As, after the last ten trying years, law and order are urgent necessities in every-day existence, so, in the life of art, attempts to overturn its fixed laws will henceforth be memories. To the chaotic period which overthrew romanticism, there follows today a tendency clearly harmonious. It may seem paradoxical thus to define the best contemporary art, which to many people seems convulsive and frenetic, but it is nevertheless true."

"In this art, which accurately reflects our turbulent but mechanical age, there is a higher aspiration toward internal order which might justly evoke the word classicism. But there, again, it is a case of taking the word in its older meaning of perfection in the various plastic or tonal relations which constitute a work of art, and not in the other much more limited sense of a return to technique and forms definitely scrapped by history."

Dawn of a New Art

"But, of course, when I speak of this new modern art, I am at the mercy of my own tendencies and ideas and I become singularly partial. Undoubtedly, too, I think only of one truth: of that for which I have searched all my life, and which I believe I am now beginning to find and to see other musicians attain also."

"I have already said that the word transition, so often used to describe our age, is on the whole accurate. And I think that we are now not in the full

glow of a new art, but at its dawn; that the new artistic spirit of the century is not already ripe, but, on the contrary, that it is as yet hardly formed."

"I foresee a musical future that one might call 'indispensable,' as the public keenly desires it and creative artists seek it with enthusiasm. A strong, dynamic and serene music which synthesizes man, mechanism and human life. Music with a big careless laugh, capable of carrying those who hear it above the petty discomforts of everyday life to loftier regions."

"That is the music we need. May we soon hear it."

Carnegie Trust Purchases Sadler's Wells Theater

LONDON, Aug. 17.—Those interested in the preservation of the few remaining links with the past still to be found in London have welcomed the news that the Carnegie Education Trust has purchased Sadler's Wells Theater. It is understood the theater is to be used, after necessary alterations have been made, for operatic and dramatic performances on the lines of those now given at the "Old Vic" on the south side of the Thames. It is hoped the announcement points to performances of opera in English on a wide scale.

Buenos Aires Seeks Kleiber

BERLIN, Aug. 15.—Erich Kleiber, general music director of the Staatsoper who recently directed the German tour of the Vienna Philharmonic, has been invited by the Teatro Colon of Buenos Aires to conduct twelve concerts there during September and October.

SERIES CONCLUDED IN FAIRMOUNT PARK

Philadelphia Players Draw Many Auditors in Fourth Season

PHILADELPHIA, Aug. 29.—The fourth season of the Fairmount Park Symphony closed recently on a Sunday evening after the most successful year of its existence. This organization is maintained by the City of Philadelphia for a portion of the summer, to give concerts in the Lemon Hill Auditorium in Fairmount Park, the concerts being entirely free. The appropriation to pay the expenses of the series of concerts is made by the City Council.

This season the orchestral concerts extended over six weeks, under the management of Louis A. Mattson, assistant manager of the Philadelphia Orchestra.

The concerts were given every evening, and the personnel of the orchestra was made up from members of the Philadelphia Orchestra.

There were three conductors this season, Alexander Smallens, conductor of the Civic Opera Company of this city; Henry Hadley, associate conductor of the New York Philharmonic, and Richard Hageman, formerly conductor of the Metropolitan and the Chicago Opera Companies. Mr. Smallens conducted one week, Mr. Hadley two and Mr. Hageman three weeks.

The concerts were attended by overflow crowds every evening, the attendance at the closing concert on Sunday evening reaching 15,000. The average attendance was about 6500.

The programs were interesting throughout the whole series of concerts. Every Friday evening was "Symphony Night." The works played on one program included the Third Symphony of Brahms, the Fourth of Tchaikovsky,

and "Don Juan" by Richard Strauss. The experiment was most successful and it is likely that next season there will be several concerts at which two symphonies will be performed. The symphonies played at the other concerts were Brahms' First and Third, Hadley's "Youth and Life," Beethoven's Seventh, and Goldmark's "Rustic Wedding." The symphony nights were next to Sunday evenings, the best attended.

Several novelties were performed during the season. Among these were several works in the smaller forms by Mr. Hadley: "Emperor Jones," a "tone portrait" by William Schroeder, a young New England composer; a symphonic poem, "Atlantis" by Otto Mueller of this city and a member of the Park Orchestra; "Midsommarvaka" by Alfvén, and the Prelude to the Act Three of Spinelli's opera "A Basso Porto."

The soloists were of high rank, these appearing on Saturday and Sunday evenings of each week. Artists heard included Nelson Eddy, baritone; Helena Marsh, contralto; Henri Scott, bass;

Veronica Sweigart, contralto; Inez Barbour, soprano; William A. Schmidt, assistant principal 'cellist of the Philadelphia Orchestra; Elizabeth Santagano, soprano; Gardell Simons, first trombone of the Philadelphia Orchestra; Charles Stratton, tenor; Alfred Lorenz, assistant concertmaster of the Philadelphia Orchestra; Thomas Muir, tenor, and Elsa Alsen, dramatic soprano.

Havana Hears Orchestral Novelties

HAVANA, CUBA, Aug. 15.—At the last concert of the Philharmonic Orchestra, given recently under Maestro Sanjuan two works new to Cuban audiences were presented. These were Wagner's "Siegfried Idyl" and Glazounoff's "Stenka Razin." A large audience registered approval of these novelties, so dissimilar in structure and thematic material. A Mozart number and Tchaikovsky's "Casse Noisette" Suite completed the program.

NENA BENITEZ.

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AMELITA GALLI-CURCI Says—



February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO."

Gratefully yours,

AMELITA GALLI-CURCI.

Mr. William Mac Phail,
Mac Phail School of Music,
Minneapolis, Minn.

October 16, 1923.

Dear Mr. Mac Phail:

I am much interested to learn that Frantz Proschowsky will teach a master class at the Mac Phail School of Music next June. I first met Mr. Proschowsky through Josef Lhevinne, the pianist, and read a book of his, then in MS., entitled *The Way to Sing*. I found that his ideas were so nearly my own that I became interested in him to the extent of inviting him to be my "critic" and adviser. I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of bel canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidation given with such definite simplicity that his is the finest vocal understanding of which I have knowledge.

Believe me,

Sincerely yours,

(Signed) A. GALLI-CURCI.

"The Way to Sing"—by Frantz Proschowsky

Published By C. C. BIRCHARD & CO., Boston, Mass.

CURTIS INSTITUTE IS TO INCREASE STAFF

First Anniversary Will Mark Opening of Study in October

PHILADELPHIA, Aug. 29.—With its faculty augmented by a group of notable artists; with the main building altered to include a lunch room and additional studios, and with inquiries coming from students in every part of this country as well as from abroad, the Curtis Institute of Music is preparing for its second season.

Entrance examinations will begin Sept. 21, and the official opening will take place Oct. 1. That month will mark the first anniversary of the Institute, which was created and endowed by Mary Louise Curtis Bok (Mrs. Edward W. Bok) in honor of her father, Cyrus H. K. Curtis.

Some slight reorganization of departments has been effected this summer under the supervision of the new executive director, William E. Walter, who until recently was manager of the Detroit Symphony.

Josef Hofmann, director of the piano department, will add to his associates Wanda Landowska and William Bachaus. Those continuing in the department are David Saperton, George Boyle and Isabelle Vengerova.

In the vocal department, where the director is Marcella Sembrich, such notable instructors as Mme. Charles Cahier and Horatio Connell will be associated with Emilio de Gogorza and Madeleine Walther. Richard Hageman joins the faculty as operatic coach and instructor in accompanying.

When he returns from Germany to resume charge of the violin department, Carl Flesch will bring Richard Hartzler of Berlin.

Felix Salmond, English 'cellist, will succeed Michel Penha as head of that special department; and Louis Bailly, a new arrival, is scheduled to give instruction in viola playing. Mr. Salmond, Mr. Bailly and Louis Svecenski will conduct classes in ensemble. Carlos Salzedo

will continue instruction in the harp department, and study of orchestral instruments will be directed by members of the Philadelphia Orchestra.

The two orchestras at the Institute will continue under Leopold Stokowski, conductor of the Philadelphia Orchestra. Assisting him will be Thaddeus Rich, concertmaster of the Philadelphia Orchestra and associate conductor.

Composition is to be directed by Rosario Scalero. Theory will be taught by George Wedge and others.

Supplementing musical instruction will be lessons in academic departments, subjects including the interrelationship of allied arts. The instructors are to be recruited from the faculties of the University of Pennsylvania, Princeton and Bryn Mawr.

Hoogstraten Chosen to Lead Portland Symphony

[Continued from page 1]

cert not long after. Engagements as guest conductor in Christiania, Berlin, the Hague, Munich and other cities followed. He was guest conductor of the Brahms Festival in Vienna in 1920 and at the Mozart Festival in Salzburg in 1922. From 1914 till 1917 he led the Civic Orchestra in Crefeld, near Cologne, and under his leadership this organization so prospered that while only eight concerts were given during the year he first took office, there were thirty-two in the third year of his rule.

On Feb. 16, 1923, the contract with the New York Philharmonic was signed and Mr. van Hoogstraten conducted that organization during the seasons of 1923-24, and 1924-25. He has also conducting the concerts at the Lewisohn Stadium since the summer of 1922.

Missouri Students Give "Pinafore"

CANTON, Mo., Aug. 29.—The Culver-Stockton Summer School successfully presented Gilbert and Sullivan's "Pinafore" on the college campus to a large and appreciative audience recently. The performance was given under the direction of Prof. Feltcher G. McMurry and Mildred McGhee. This was the first open air performance attempted by the students of Culver-Stockton College.

Mario Chamlee to Be Under Management of the Metropolitan Bureau



Photo by Apeda
Mario Chamlee, Tenor

Mario Chamlee, tenor of the Metropolitan Opera, will be under the management of the Metropolitan Musical Bureau beginning January, 1926, F. C. Coppicus announces.

Mr. Chamlee is an American singer who has won merited recognition in opera and concert here and abroad. He made his debut in November, 1920, in "Tosca," with Antonio Scotti. Since that time he has been heard with Feodor Chaliapin in "Mefistofele," with Amelita Galli-Curci in "Lucia," and with Florence Easton in "Faust," among other notable engagements. In recent seasons he has also appeared in "The Barber of Seville," "Manon," "Tosca," "Bohème," and many other operas, as well as in important concert engagements, among them the North Short Festival.

He was a member of the Scotti Opera

Company on all its tours and sang at Ravinia, Chicago, during the summers of 1921 and 1922.

In October, 1919, Mr. Chamlee married Ruth Miller, soprano, who has made many successful appearances in concert and with the Metropolitan Opera.

Mr. Chamlee was born in Los Angeles and studied the violin as a child, appearing for the first time as a singer in a minstrel show in the University of Southern California, from which he graduated.

His operatic debut was made in Los Angeles with the National Grand Opera Company as *Edgardo* in "Lucia."

He will open his third season with the Rochester Philharmonic in October.

N. Y. Stadium Concerts End with Request Program

[Continued from page 2]

divided into two parts: "The Sea," which was described by Lawrence Gilman in the program notes as "a meditative slow movement" and "The Shipyards," which pictured the hustle of men and the noise of machines, the interlude of lunch hour, and the return to work during a typical noon time hour on the docks. The composer is not without knowledge of his musical forebears and has something of a flair for tonal imitation. But as a whole, the "Orchestral Pictures" are of no particular significance. D. J.

Rachmaninoff's "Isle"

Rachmaninoff's "Isle of the Dead," beautifully played, was the feature of Saturday night's concert. Mr. van Hoogstraten captured the awful stillness of the picture quite successfully and gave an impressive performance.

Stravinsky's "Oiseau de Feu" maintained a good average throughout, although much of the delicacy of the Khrovode and of the Berceuse was lost amid too vigorous violins, and the Infernal Dance was not as eerie as it could have been.

Beginning with Nicolai's "Merry Wives of Windsor" Overture, the list also included Strauss' "Blue Danube" Waltzes and the bit of unearthly noise that Tchaikovsky called "1812."

W. S.

WANDA LANDOWSKA

HARPSICHORDIST



PIANIST

Of Mme. Landowska's playing it is impossible to say much that has not been said many times before. One can only exclaim anew over its transcendent technical perfection—the utter ease and certainty with which every note is struck, every rhythm outlined, every nuance controlled—and the intelligence, imagination and sensitive feeling that combine to make that technique an altogether secondary matter. Her audience, which crowded the hall to the doors, was rapturously appreciative, and would not let her go until she had supplemented the regular program with six additional excerpts from works by Mozart, Haydn and Bach.—Deems Taylor, *New York World*.

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LONDON IS LIVENED BY "PROM" SEASON

First Week Brings Varied Programs—Carl Rosa to Reopen

LONDON, Aug. 16.—With the first week of the "Prom" concerts at Queen's Hall under Sir Henry Wood over, the summer season has fallen into its annual musical routine. Following the opening program on Saturday night came a Wagner evening on Monday with Clara Butterworth and Parry Jones as soloists, and with a modern contrast in the form of Montague Phillips' "Hillside Melody," conducted by the composer.

An American novelty, "Through the Looking Glass," by Deems Taylor, was heard on Tuesday along with the "Jupiter" Symphony of Mozart, Haydn's Symphony, No. 15 in D, and the G Minor Concerto of Mendelssohn with José Iturbi at the piano. Bach entered six times into Wednesday's program when a Brandenburg Concerto, the D Minor Piano Concerto played by Harriet Cohen, Suite No. 5 in G for strings, oboe and organ, and three vocal arias were heard. He shared the evening with Handel, who was represented by the Concerto Grosso, No. 4 in A Minor, and with Mozart, in whose B Flat Bassoon Concerto A. R. Newton was the soloist.

Dame Ethel Smyth's "On the Cliffs of Cornwall" opened Thursday's program, which was varied and largely romantic. A work of new interest was the concert suite, "St. Joan," from the incidental music to Bernard Shaw's play, which was conducted by the composer, John Foulds. Other music heard included Bach's A Minor Violin Concerto, with Margaret Harrison as soloist, and Dohnanyi's Suite for Orchestra in F Sharp Minor. On Friday, the custom of playing Beethoven's symphonies in chronological order began with a performance of the first. Lena Kontorovich played the Beethoven Violin Concerto. Mozart's Divertimento, No. 3 in E Flat, for wood-wind orchestra, was also given. Each of the Saturday "popular" programs contains an organ solo of Bach, and this week it was the "Wedge" Prelude and Fugue, played by G. D. Cunningham. Vocal items by Bizet and Verdi were offered by Margaret Balfour and Malcolm McEachern.

Russian Painter Designs Scenery for Los Angeles Opera

LOS ANGELES, Aug. 29.—The designing of the scenery for the season of the Los Angeles Grand Opera Association, opening here on Sept. 29, is being done under the direction of Stephen Horzbezecke, a Russian artist, who has studied some of the latest tendencies in stagecraft abroad. The designs are to be based upon some of those employed by the Metropolitan and other leading institutions, and it is expected that local audiences will have an opportunity to see some new and impressive creations. The operas for which scenery is being designed are: "Lakme," "Aida," "Rigo-

letto," "Carmen," "Navarraise" and "Cavalleria Rusticana." In addition to singers already announced for the season here, the company will include Edouard Coteuill and Desiré Defrère of the Chicago Civic Opera Company, and Giuseppe La Puma. Other artists previously announced include Maria Kurenko (in her American operatic debut), Rosa Raisa, Alice Gentle, Charles Hackett, Ulysses Lappas, Kathryn Meisle, Giacomo Rimini and Vicente Ballester.

LARGE STAFF RETURNS TO CHICAGO MUSICAL COLLEGE

Opening of Fall Term on Sept. 14 Recalls Many Prominent Teachers from Summer Holidays

CHICAGO, Aug. 29.—The extensive faculty of the Chicago Musical College is reassembling for the beginning of the fall term on Sept. 14. Carl D. Kinsey, manager, has returned from a motor trip through eastern Canada; but Herbert Witherspoon, president, will delay his return from Europe for a few weeks.

An unusual number of the faculty took vacations this year, owing to the unprecedented number of summer schedules made necessary by the largest enrollment in a summer master term the Chicago Musical College has ever received during its successful history.

Many teachers on the guest and regular faculties went to Europe at the close of the master sessions. Among them were Percy Grainger, Alexander Raab, Max Fischel, Belle Forbes Cutter and Bertha Kribben. Charles H. Demorest also crossed the Atlantic, to take a rest in Holland.

Leopold Auer, William S. Brady and Richard Hageman returned to New York, but Mr. Hageman recently passed through Chicago with his wife, Renée Thornton, on his way to the Pacific Coast. Moissaye Boguslawski also went to New York, to record for the Duo Art Company.

Leon Sametini, after completing the greatest master classes he has ever held, visited northern Wisconsin. Sergei Klibansky, at the conclusion of his master term, went to conduct a similar one in St. Louis. Edward Collins is at his summer home in northern Wisconsin. Maurice Aronson has taken up residence in his new Evanston home. Max Kramm is fishing in the Michigan lakes, while Clarence Eddy gives organ programs on the Pacific Coast.

Carl Busch has returned to Kansas City. Graham Reed is near Lake Geneva, Wis. Isaac Van Grove has conducted two weeks of opera in St. Louis, where his work, "The Music Robber" was produced. Laura Drake Harris has been in Charlevoix, and Lester Luther has been busy with opera details in St. Louis.

Gordon Wedertz and Harold B. Maryott visited Whitehall, Mich. Sara Irene Campbell went to Peru, Vt. Mabel Sharp Herdlen went to northern Wisconsin. Edoardo Sacerdote investigated the real estate situation in Florida. Ray Huntington has been in Galveston, Tex.

Ethel Leginska, pianist, will give the first in a series of recitals in Canada in Montreal on March 15. She will be soloist in the Sunday night program at the Metropolitan Opera House on March 21.

GOOSSENS DEPLORES "MONOTONY" ABROAD

European Music Conditions Are Discouraging, Says English Conductor

"The musical situation in Europe is cobwebbed with monotony," said Eugene Goossens, guest conductor of the New York Symphony, who stopped in New York on his return from Europe long enough to discuss conditions abroad. Only in Italy and Austria did Mr. Goossens find a few signs of activity.

"In those two countries new composers are intermittently appearing on the horizon, and in the latter the International Society of Contemporary Musicians keeps the musical world stirred up and alive," he continued. "In England there seems to be no prospect of present discouraging conditions improving. The country has no money for music, no patrons of art such as are found in the United States. If a new orchestra comes into existence, it does so with its eyes wide open to the fact that it will have tremendous difficulty meeting its deficit."

Mr. Goossens said the public had to be "driven to concerts."

"One would think," he added, "that in London, with its population of 8,000,000, a fair-sized musical audience could be gathered; but rarely are there more than 1500 at concerts given by the city's finest symphony orchestras. The promenade concerts pay expenses, and I understand that the Hallé Orchestra was self-supporting last season but in London all the symphonic orchestras are having a constant struggle."

During the summer Mr. Goossens conducted a twelve weeks' season of Russian ballet and opera in London, preceded by two weeks of ballet in Barcelona. In London he also completed his tenth season with the British National Opera.

St. Louis Opera Patrons Vote for Favorite Works

ST. LOUIS, Aug. 29.—An operatic referendum was taken during the final week of the St. Louis Municipal Opera season. Assembled audiences received blank forms with spaces for the names of twelve works to be produced during the season of 1926. Assurances are given by the Executive Productions Committee that the results of the popular plebiscite will be given every consideration in the development of the repertoire for next year.

HERBERT W. COST.

Sylvia Lent Plans Extended Tour

Sylvia Lent, violinist, who spent the summer at Block Island, R. I., has returned to her home in Washington, D. C. She will begin her concert season on Oct. 13 as soloist with the New York Sym-

phony in Passaic, N. J. This appearance will be followed by a New England tour in November. On Dec. 1 Miss Lent will begin her middle western tour with an appearance in Buffalo with the Detroit Symphony and ending on Jan. 10 with a recital in Chicago, after which she will return to the East for further concert appearances in and about New York.

LOUISVILLE CONSERVATORY UPHOLDS ARTISTIC IDEALS

Frederic A. Cowles, Director, Gathers Accomplished Teachers for Opening on Sept. 8

LOUISVILLE, KY., Aug. 29.—The Louisville Conservatory will start its new year on Sept. 8. However, in order to suit their convenience, students will be admitted at any time during the four terms into which the school year is divided.

The curriculum includes carefully outlined instruction in piano, organ and choir training, singing, normal training, orchestral ensemble, violin, cello, wind instruments languages, theory, eye and ear training, public school music, history and cultural and academic subjects. There will also be a course in dramatic art and expression. The faculty consists of a number of well-known artists, including Frederic A. Cowles, director, who shares the work of the piano department with Cornelle Overstreet, John Rebarer, Arthur W. Mason and others.

The vocal faculty includes Reginald W. Billin, baritone and composer; Cara Sapin, formerly contralto of the Metropolitan and Boston opera companies, and Carolyn Chrisman. Violin playing is taught by Robert Parmenter and Charles J. Letzler, both musicians with concert experience, and both in charge of orchestral work at the Conservatory.

The course of instruction provides for public appearances in recital, provisions for special students and a carefully graded examination system. The Conservatory maintains admirable dormitories in one of the old and fashionable resident districts of Louisville. Scholarships are obtainable, and students have the privilege of consulting an excellent musical section in the Louisville Public Library, which co-operates with the Conservatory in supplying the needs of students.

Homestead Artists Applauded

HOMESTEAD, FLA., Aug. 29.—The first of this season's young artists' recitals, under the auspices of the Ensemble Class of Homestead, was given at Mrs. R. H. Fitzpatrick's home with Helen Hawley, Lula Smoke, Chester Hawley and A. H. Margeson taking part in the program. Miss Hawley is studying with Charles King Barry at the Oberlin Conservatory, and Miss Smoke at the Methodist College, Lakeland, Fla. Loretta Horne accompanied.

ANNIE MAYHEW FITZPATRICK.



The Chamber Music Society of San Francisco

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Photo by Elsin

CLEVELAND INSTITUTE PLANS NEW CURRICULUM

Eight Degree Course to Be Substituted
for Eight Year System; Announces
Fall Faculty

CLEVELAND, Aug. 29.—The Cleveland Institute of Music, which opens its sixth season on Oct. 5, has plans which include a marked departure from the usual school curriculum. Briefly the plan, which was evolved from suggestions submitted by the heads of the voice, piano and violin departments, is to substitute for the iron-clad requirement of an eight year curriculum leading to a diploma, an eight degree course.

The eight degrees are divided in the traditional fashion into the elementary and professional departments. The advantage of the proposed procedure is that a student may be graded and placed solely on his merit regardless of the wholly artificial aspects of his experience, the number of years he has studied, his credentials, the repute of his teachers and the like. The result of this should be more rapid progress for the gifted; while the slower student may take adequate time to cover the work of a specific degree.

Students selecting the course in pedagogy will hereafter be required to study the viola in addition to the violin. This requirement grows out of an increasing demand for viola playing. The violinist finds it expected of him in or-

chestras and particularly for chamber music.

As always, the Cleveland Institute will stress broad and exacting musicianship. Every student in the string department is required to take solfège and many a child-student at the school takes solfège for two years preceding his study of an instrument.

In addition to the regular courses the school offers a four year teacher's course leading to a certificate which includes two years of practice teaching. The practice teaching is done under the supervision of a member of the Institute faculty and the students taught are selected from the elementary grade schools in the vicinity of the Institute. Their lessons are given to them free by the student instructors of the music school.

Mrs. Franklyn B. Sanders, as acting director of the Institute, will carry the school through this, its sixth season. André de Ribapierre will head the strings department. Beryl Rubinstein, the American pianist, will head the piano department; William Quincy Porter, one of America's young composers, will conduct the theory department; and John Peirce, baritone, will head the voice department.

Other members of the faculty who will help make this new curriculum workable are Victor de Gomes, cellist; Carlton Cooley, violinist; Edwin Arthur Kraft, organist; Arthur Shepherd, lecturer; Gladys Wells, Dalcroze teacher; and a score of assistant teachers in the piano and strings department.

Charlotte De Volt Has Record of 1000 Programs Given During Four Years



Charlotte De Volt, Violinist

BOSTON, Aug. 29.—Charlotte de Volt, American violinist, has returned to Boston after a period of absence covering four years. In that time Miss de Volt, who is a pupil of Charles Martin Loeffler and Leopold Auer, has given more than 1000 programs in this country.

During the past two years Miss de Volt has been a member of the faculty at Winthrop College, Rock Hill, S. C., having been in charge of the violin department, leader of the college orchestra and founder of the Winthrop Faculty Trio. Both as a member of this trio and as soloist she has appeared in many of the leading cities of South Carolina, also before the Federated Women's and Federated Music Clubs of the state, at their respective annual conventions, and in joint recitals at Winthrop College with Artiss de Volt, American harpist, and her sister.

Shortly after her return to this city, Miss de Volt was heard in a recital at the Cape Cod summer residence of Mrs. J. B. Stowe of New York City and Santa Barbara, Cal. She will spend the coming season in extensive concert appearances in this country and in joint recitals with her sister. She will also devote some of her time in assisting her mother. Cora de Volt, in lectures entitled "Musical Obligations of the American People." Miss de Volt is a direct descendant of President James Monroe, from whom, no doubt, she inherits an interest in the advancement of national affairs.

Pupils of Leo C. Miller Are Heard

ST. LOUIS, Aug. 29.—Leo C. Miller has closed his studios, having extended teacher and student recitals through the month of July. Fifteen junior and advanced recitals were given. Among the

participants were Beulah Appelbaum, Alfred Schmied, Margaret Christensen, Annie Lane Bailey, Frank Leventhal, Pearl Marion Riess and Herbert Fenton. All gave programs of serious proportions, which were well attended and enjoyed. Mr. Miller will spend three weeks on the Pacific Coast and return here about Sept. 15 to reopen his school.

HERBERT W. COST.

NOTES FROM BALTIMORE

Musicians Spend Holidays Far From Field of Local Activity

BALTIMORE, Aug. 29.—Baltimore musicians are spending their vacation days far from their local field of activity. Charles H. Bochau is staying at Portland, Ore. Howard Thatcher and Otto Ortmann are in Canada. George Castelle is in Maine. Austin Conradi, Pasquale Tallerico and Frank Gittleson are in New Hampshire. Harold Randolph is at Northeast Harbor, Me. Frank Bibb is in England, and will return in time to conduct a master class at the McPhail Conservatory at Minneapolis, before returning for the fall semester at the Peabody Conservatory. Elizabeth Gutman has recently returned from a concert tour through Italy and Germany.

Henrietta Baker Low, former supervisor of music in the public schools of Baltimore, now instructor in public school music at the Peabody Conservatory, has been appointed director of music at Goucher College. Among the innovations she plans are classes for groups of vocal pupils. The Glee Club and the Choir will also be under her direction.

FRANZ C. BORNSCHEIN.

Helen Dvorak to Teach at Northwest State Teachers College

MARYVILLE, MO., Aug. 29.—Helen Dvorak of the South Dakota State College, Brookings, S. D., has been elected instructor of stringed instruments, including violin and cello, in the Conservatory at the Northwest State Teachers College, President Uel W. Lamkin has announced. She is American born, but of Bohemian ancestry. Miss Dvorak has received her training under Ottakar Sevcik, W. N. Sears, Herbert Butler, and Leon Sametini. She has completely covered the United States in concert work and last year headed a company for the Redpath people of Chicago. She played one year with the Chicago Civic Orchestra and is the possessor of the first gold medal prize of the American Conservatory.

PAUL J. FIRMAN.

Frieda Hempel Visits St. Moritz

Frieda Hempel has left Carlsbad, where she spent three weeks taking the cure, and has gone to St. Moritz. She will be at Sils Maria for a short time and in mid-September will return to Paris, where she will remain until the opening of her tour of the British Isles, which takes place in October. Miss Hempel will probably not be in America before early in the new year.

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NEW YORK, SEPTEMBER 5, 1925

SIDELIGHTS ON THE STADIUM

WITH the final notes of the last number last Sunday night, the eighth season of the New York Philharmonic orchestral concerts in the Lewisohn Stadium, New York, passed into history. The closing program, as has been customary for several seasons, was a "request" one, and the two most popular works of Beethoven and Tchaikovsky were repeated at that time by popular acclamation.

Yet, notwithstanding the tried nature of the two popular favorites, the bills of the season included a greater number of new works than in any recent summer. The list of novelties, including new American orchestral works and some recent productions of European modernists, was one to satisfy the most discriminating.

Variety in periods and national schools was represented, so as to secure in most instances the requisite balance. It is, of course, important to provide both caviar and good red herring in such lists. The applause which greeted the concerts, and especially the announcement of encores, showed that some real knowledge of the orchestral repertoire was possessed by the bulk of the hearers.

How firm is the hold of these concerts on music-lovers may be gauged by the fact that only early arrivals could be sure of obtaining the best places. And among the attendants, night after night, there were seen many musicians whose names are prominent in artistic movements. Toward the end of the season, a man sitting in the topmost row of seats remarked to a neighbor that he had been to the Stadium nearly every night and intended to hear all the remaining programs. His extreme enthusiasm may have been exceptional; but the attitude, no less than the proportions, of the Stadium audiences have given students of current musical history something to think about.

One of the best achievements, perhaps, was the commendable decision to secure variety in conductors, as well as in music. The guest appearances of Nikolai Sokoloff and Rudolph Ganz brought new

personalities to the rostrum, and those of Fritz Reiner brought back one who had established a following last season. Willem van Hoogstraten, the regular conductor, won new spurs in the series. Though he is departing Gotham this autumn to take up a new post as leader of the Portland, Ore., Symphony, he will take with him to the West a prestige and an experience gained with one of America's leading ensembles. The soloists, some of whom were chosen by the Auditions Committee, added attractions to the lists.

Gratitude of the many thousands who formed the Stadium audiences—who were there faithfully night after night, to fill the large stretches of the stands with their admission at "popular" prices—must go to Adolph Lewisohn, donor of the amphitheater and sponsor of the concerts.

The final tribute for the pleasure afforded New Yorkers who remained in town this summer by the Stadium events goes to the players, the committee, and the management of the Philharmonic. May next summer bring still finer successes to reward their efforts!

THE PIECE AND THE COSTUME

ONE of the true tests of a drama, it is claimed, is whether it is equally gripping when presented devoid of setting and in every-day dress, no matter what its period.

An experiment, said to have been a success, was recently made in London, in presenting "Hamlet" in modern dress, the hero wearing "plus fours." This immediately raises again the question of the necessity, or otherwise, of accuracy in the matter of costume.

There is an ocean of difference, however, between starting out with the hypothesis that a piece is great enough to be done in any costume of any country of any era, as "Hamlet" undoubtedly is, and making absurd slips through crass ignorance or inexcusable carelessness. It was perhaps an error of judgment to produce "Traviata" in modern evening dress, as was done in the days of the Grau régime; but Sembrich's voice sounded just as lovely, and Campanari was exactly as impressive a *Papa Germont*. Yet to see *Marguerite* dying in a prison cell in a beautiful black velvet robe and perfectly marcelled tresses, is merely an offense against operatic good taste.

The theater, and especially the opera house, is a place in which to dress up. In the theater, we live again the days when we pretended, in garments borrowed from our elders or surreptitiously acquired from attic trunks, to be our own particular pet heroes in very truth. That is why, perhaps, few operas with modern settings and costumes have been able to retain any lasting hold upon public affection.

A "Hamlet" in modern dress, however, is merely an interesting experiment. There is no danger of his becoming a habit. But so long as the race of operatic prima donnas persists, we shall probably see *Marguerite* dying in purple and fine linen, and *Santuzza* doing her famous tattle-tale stunt in high-heeled patent leather slippers that cost not a cent less than \$13.98!

IF WALLS HAD TONGUES

IF there be any truth in the saying that walls have ears, why are not the boards, laths and plaster that comprise the interior of a famous operatic theater or concert hall somehow equipped, in the process of construction, with tongues?

If only, for example, the Academy of Music in New York, shortly to be torn down, had been thus furnished, what tales it might now tell of the triumphs and defeats, the joys and sorrows, that are welded into its long history! We could receive information at first hand that would settle vexed suppositions as to whether the stars of former days were really as great, in the sense of artistry, as some of our oldest critics stoutly maintain. We could learn whether Jenny Lind's phenomenal success in America was due more to her musical skill than to Barnum's publicity, or *vice versa*. And we should finally be in a position to repeat with authority to ambitious students just what constituted the olden art vaguely referred to in studios as "bel canto."

If only wishes were horses, how many gallant and inquisitive riders we would marshal for a journey into the misty ages of years ago! But since proverbs seem merely to state a case without offering any solution to a given problem, we can only base our innermost conclusions on such unreliable, if glamorous, stuff as dreams are made of.

Personalities



An Opera Mezzo in "Film Land"

On her recent visit to the West, Cecil Arden, mezzo-soprano of the Metropolitan Opera, visited the motion-picture colony at Universal City, Cal. She is shown driving the car used by Andy Gump, and her co-passenger is "Lady Julie," a canine star of ability. While visiting the studios, Miss Arden was the guest at luncheon of Larry Trimble, director. En route to the Pacific Coast, the singer was also entertained at a number of functions. Miss Arden will open her fall concert tour at the end of September.

Onegin—When Sigrid Onegin returns to America for concert and opera engagements after a year's absence, she will appear in a relatively new "rôle" as interpreter of Scottish folk-songs. These works, in an arrangement by Gretchaninoff, will form part of the singer's varied concert program. The contralto is a staunch admirer of English songs, and has found some unfamiliar airs of Bishop, which are said to vie in interest with the perennial "Lo, Here the Gentle Lark," to add to her numbers by British and American composers.

Mikova—A welcome from her former townfolk was accorded Marie Mikova, pianist, when she returned to spend a month in Omaha, Neb., recently. A public luncheon was given for her, attended by about 100 guests. Miss Mikova, incidentally, appeared in a new capacity at a public event on this occasion, when she made the principal speech of the function at her friends' insistent demands. During her summer rest the artist has prepared several novelties for piano which have not appeared on American programs.

Heifetz—Since his return from a brief European visit, Jascha Heifetz has been spending his vacation in America, principally at his summer home, "Domana," at Narragansett Pier. Mr. Heifetz is a keen enthusiast in surf-board sport and in dancing. He was the guest of Mr. and Mrs. Crosby Gage of New York at their place in Long Island during August. The violinist has also had a number of conferences with Leopold Auer, his teacher and advisor, concerning additions to his large repertoire, at the latter's villa at Narragansett, a short distance from the Heifetz place. In the autumn Mr. Heifetz will embark on a world tour of two years, including the Far East.

Hollins—Alfred Hollins, blind organist, of Edinburgh, has been engaged by Harry T. Dickinson, concert manager of Ontario, and organist of St. Paul's Cathedral, London, for a number of concerts in the former city in October. Mr. Dickinson knows Mr. Hollins personally, having been associated with him in England. He says that no biography of the famous organist can be written which would not include that of Mrs. Hollins, the organist's wife. She invariably goes with him on his concert tours, and her influence inspires his work. An able organist herself, she describes the arrangement of different consoles to her husband, and technical difficulties are thus easily overcome.

Matthay-Hess—A reception for his American students was given recently in London by Tobias Matthay, one of England's leading piano teachers. Mr. Matthay in a short speech welcoming "our American cousins," said the increasing number of American pupils studying in England no doubt was due to the appearances of Myra Hess in America. Earlier in the evening Miss Hess and Irene Scharrer had played duets for two pianos. Their ensemble work is well known to English audiences, but came as a delightful surprise to most of the American contingent. During supper a toast was drunk in honor of these two famous former pupils, the whole party singing "For They Are Jolly Good Fellows" with enthusiasm.

Hecht—While studying in Europe, Elias Hecht, founder and flutist of the Chamber Music Society of San Francisco, became interested in the study and development of the alto flute. Hitherto this instrument was used sporadically when required in orchestras but, since its construction was difficult and faulty, had developed virtually no literature. It was not until Mr. Hecht's return to America and his visit to his friend, W. S. Haynes, flute manufacturer of Boston, who successfully overcame the mechanical difficulties of perfecting the instrument, that the proper medium was found. Mr. Hecht has arranged several old sonatas for the instrument and will present these on the forthcoming transcontinental tour of his Chamber Music Society, starting in November.

Point and Counterpoint

By Cantus Firmus, Jr.

New Names for Old



It is no wonder if, after playing the Fifth Symphony 200 times, orchestra players lose their reverence for it. Some of the pet names invented for familiar orchestral works by the players in big ensembles are the subject of discussion in the program of the New York Stadium Concerts.

The "New World" Symphony is referred to by some of the more playful spirits as "Newark," "Tannhäuser" becomes "Annheuser" in certain circles, and "Don Juan" is "Dirty John."

The others, the annotator kindly tells us, "are left to our imagination."

We should be the last person to stop here! Why not invent a whole new terminology to enliven the evenings of concert habitués? Things by other names, when over-played, might smell more sweet.

How hearts might thrill, if instead of being confronted with the "1812" Overture, on opening their programs they might behold "Might as Well!"

Similarly, the "Siegfried Idyl" might become the Ditto "Evil."

A Languorous Leave-Taking

EVEN lovers of the Liebestod from "Tristan" might not balk at having it renamed "Slow Death."

The popularity of Rimsky's "Bumble Bee" might be concentrated in the terse expression "Stung Again," to designate a double encore of the piece.

Honegger's "Pacific" would become "Choo-choo," and Stravinsky's "Night-ingle"—"Fly or Fail."

As for the old-timers—we hardly have words to express our over-ridden symphonies, but perhaps the "Pathetic" could be "Rheumatic"; César Franck, "Lazy and Lank," and the "Pastoral," "After All." If not, why not?

Perils of Procrastination

HE had been considerably delayed by a prolonged business engagement. When he arrived at the concert hall, where he had been due over half an hour before, the doorkeeper refused to let him in.

"The concert has already begun, sir," he explained, respectfully enough. "The singer is now giving the third song, and so I cannot possibly let you in."

The man was rather indignant, but kept his temper.

"But I'll step very quietly," he said. "I shall make no disturbance."

"It isn't that, sir," answered the doorkeeper confidentially. "You see, the trouble is that if the audience sees the door open they might all rush out."

By the Yard

FROM a monthly devoted to players of the livelier instruments we glean the following advertisement:

"New! New! Fragments from P. Tchaikovsky's 'PATHETIC SYMPHONY.' Scored by X——. Ex-

pressing deep emotion, pathos, grief, dark despair and gloomy presentiments. Special prices for thirty days only."

The Operatic Cynic

I COUNT it but an evening lost That I spend hearing Gounod's "Faust."

To slumber I do e'er begin When they start singing "Lohengrin." Music only fit for pig-feed Is that interminable "Siegfried." I say it (though I speak in *petto*) I do not care for "Rigoletto." Made up of banal tunes and snatchy Is Leoncavallo's "Pagliacci." Of operas all, the greatest bore Is Massenet's "Roi de Lahore."

A GLITTING mass of apple-sauce I consider "Salome" by Strauss. A work I must say I abhor Is Verdi's chestnut, "Trovatore." Of genius I can find no gleam In G. Puccini's "La Bohème." It's only when I'm good and soused I can endure "Damnation of Faust." A piece I cordially detest Is Puccini's "Girl of the Golden West." If you want to drive me nearly crazy, Play any part of "Gallurese."

COMPOSED but of *huile de banana* Is Fevrier's old "Monna Vanna." The A-1 operatic borer, I think, is Meyerbeer's "Dinorah." I'd rather sign pledge for a year Than hear an act of "Andrew Chenier." To me, "The Follies" knock the spots Out of that opera, "Huguenots." I'm darned if I find any beauty In Mozart's piece, "Così Fan Tutte." But I think I really ought to add, I rather like "Hérodiade!"

W. S. and J. A. H.

Discouraging

YOUR daughter is practicing daily on the harp, I hear. How is she getting along with it?

"All right, I suppose. But her mother is not quite so keen about going to heaven as she was."

A. T. M.

Very Likely

VERONICA: "Harry clapped his hands when I was singing." Elsie: "Over his ears?"

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Gounod's Criticism

Question Box Editor: What was Gounod's criticism of Mozart's "Don Giovanni"? M. M. Salt Lake City, Utah, Aug. 29, 1925. Gounod wrote: "The score of 'Don Giovanni' has influenced my life like a revelation. It stands in my thoughts as an incarnation of dramatic and musical impeccability."

Wagner at the Academy

Question Box Editor: Were any seasons of Wagner opera ever given in the New York Academy of Music? If so, when and by whom? F. B. T. New York City, Aug. 29, 1925. A Wagner "festival" was given in the Academy under the baton of Adolf Neuendorf in the spring of 1877. The operas included "The Flying Dutchman,"

"Lohengrin," "Tannhäuser" and "Walküre," the last named having its first performance outside of Germany on April 2, 1877.

"Hymn to the Sun"

Question Box Editor: Can you tell me in what part of the opera and in what setting the "Hymn to the Sun" from "Le Coq d'Or" occurs? H. K.

New York, Aug. 30, 1925. "The Hymn to the Sun" is sung by the "Queen of Shemakha" to "King Dodon" at dawn on a battlefield, after she emerges from a tent. Her solo occurs in the second act.

"The Jewels" in New York

Question Box Editor: "A" says "The Jewels of the Madonna" has been sung at the Metro-

politan; "B" says it has not. Which is correct? M. H.

Mount Vernon, N. Y., Aug. 14, 1925.

"A" is right, in as much as the opera has been given in the Metropolitan Opera House, though not by the Metropolitan Opera Company. It was first sung there by the Philadelphia-Chicago Company on March 5, 1912.

???

"Break" in the Voice

Question Box Editor:

Is there always naturally a "break" in the voice, or is this the result of bad training? Z. Y. X.

Little Rock, Ark., Aug. 29, 1925. There are places in all voices where the mechanism must change in order to continue the scale. Many singers bridge over this place naturally without know-

ing it is there; others negotiate it by virtue of a good method. A noticeable "break" is a sign of an indifferent vocalist.

???

Ravel's "La Valse"

Question Box Editor: Is there any description or program attached to Ravel's "La Valse"?

A. E.

Boston, Mass., Aug. 28, 1925.

The score of Ravel's "Poème Chorégraphique" contains the following "program": "Eddying clouds reveal, through rifts, couples waltzing. The mists vanish, little by little. One perceives a vast hall peopled by a twirling throng. Gradually the scene is illuminated more and more brightly. The light of the chandeliers bursts into full splendor. An imperial court, about 1855."

Contemporary American Musicians

No. 394

Nanette Guilford

NANETTE GUILFORD, soprano of the Metropolitan Opera Company, was born in New York City, where she received her education. As a child, Miss Guilford was ambitious for the career of a musician, and at sixteen joined a musical comedy in which she sang the leading rôle. After a few weeks she left the company and began to study singing under the supervision of Albert Clerk Jeannotte. After two years under Mr. Jeannotte, Miss Guilford



Nanette Guilford

was engaged to sing at the Metropolitan Opera. Some of her first rôles with that

institution were Olga in Giordano's "Fedora," Micaela in Bizet's "Carmen" and Musetta in Puccini's "Bohème." During the past season Miss Guilford was also heard as Juliette in Gounod's "Romeo et Juliette" and as Nora Burke in Pedrollo's "La Veglia," in which she sang at a performance given privately for the Manufacturer's Trust Company. Miss Guilford made her concert début in New York on Feb. 10, 1925, in the Town Hall, when she was assisted at the piano by Giuseppe Bamboschek, conductor of the Metropolitan. She was also heard, among other appearances, in Boston on March 16 of this year, as soloist with Vannini's Symphony Ensemble at a concert given under the auspices of the Boston Athletic Association. Miss Guilford's repertoire includes thirty-five of the standard operatic rôles, her favorite being Manon. Her command of languages extends over French, Italian, Spanish and German. Miss Guilford makes her home in New York City.

Arabic Music Contains Weird Chants of Desert

By LEONORA RAINES

IT is purely my own conviction that the Arab is musical. Critics interested in the question are mystified and disagree on the subject. I take my stand from the fact that the natives of Oriental countries and those of Oriental blood are ever trying their throats in song, and that they are more than normally sensitive to rhythm. With the occidental music is a sort of relaxation, a something apart, an entertainment for which there is a time and place; but with the Arab, music is a necessity and part of every pursuit of life. No matter how commonplace or heavy the task, music seems to live in it.

Every race of people must have a religion, a belief to live up to and find consolation in, a moral discipline that is both a check and an inspiration. And some races must have music to relieve them physically and mentally.

According to our Western ear, abstract sound is not music, but with the man of Eastern and African temperament, his ear appears to put another standard on sound, and these same sounds have a certain appeal to him.

His very language helps to set the pace. The alternations of long and short syllables in the current tongue, the successive pulsations of the metre, these influence his song.

Arabic voices are hard—a result probably of the language, which is full of explosive vowels and throaty consonants. Having no mercy on the vocal cords, the speaking voice is metallic and steely, these qualities being accentuated when melody in singing is attempted. I have noticed the same traits in Egypt, in Palestine, in North Africa, where the Arab is closely massed, and if there be a difference in their speech, it is in the words, not in their utterance or pose.

Music in Folk-Life

Since music is the universal expression of the body and of the spirit of the Arab, it must mean more to him than we know, particularly as it is the natural accompaniment to every labor and pastime.

The children, "gay without reason and smiling without cause," in their poverty and isolation break into song without knowing—songs to us that have no melody, no beautiful intervals. Their music is not our music surely, and it is a something apart to which the alien ear must be educated to understand.

I know an Italian who went to Egypt when quite a youngster and grew up knowing no other cadences than those he heard about him. When he was getting to be a young man, his parents sent him to Rome to complete his education.

Speaking of European music, he said to me: "At first everything was out of

tune to my Arab-trained ear, and I wondered how people could memorize phrases that were so badly connected and had no fixed tempo or foundation. It all seemed a chaos of sound, and I longed for my easy Arabic melodies, so full of life and human hope.

"As the months went by, something began to unfold and shape itself—a queer conception of sound that took its place rhythmically in my understanding. But it was years before I myself could become familiar with the intervals, without longing to substitute them for what I had been trained to.

"I was many years in Italy, and on my return, what the Arabs call music irritated and made me feel that they were trying some song not only not learned correctly, but were sharpening and flattening their crude conception of it. Little by little, however, the music returned to me, and before my first winter was over, I got back to where I was in my youth."

Desert Music Depressing

With all ranks of Arabs, music is the same—from the Egyptian of culture to the peasant Algerian and nomad Tunisian, and the same drones emanate from the throat, the same yearning for precision in tempo is evident. The only difference between songs in town and desert is that desert music is more tuneless and more depressing. Each phrase as much like its predecessor in shading and interval as the dunes are like each other in color and height. And, though the strains are frightfully alike, they are as bewildering and confusing as the desert itself.

Arabs are said to have a fear of the desert, and the uneasiness is manifest in their music.

I have heard love songs of the Sahara danced around Touggourt, and while there was life and a suggestion of emotion in them, there was a dreariness and oppression in the best of them that surely went to the heart. Maybe for this latter reason such songs are sung by lovers and the young.

Arabic tones are both guttural and high-pitched, unreasonable as the statement may appear. There is something fresh and sweet about the singing of youths in other lands, but students along the Nile and the *fellahin* of Algiers appear obsessed with the conviction that music means producing a pulsating clamor, the shriller the more correct. They dote on the same phrases and exclamations, repeating till the Western ear tires. Their music occasionally suggests that of the Southern darkey in its triplets, its grupettos, its third and fifth intervals.

Plaintive Airs

Arabic folk-songs closely resemble those of India—colorless, plaintive,

minor wails as from an oppressed people. There are Arab quarters in every part of the towns of Egypt, Tunis and Algeria. And, while in foreign houses American and European music is heard, it is the Arabic only that seems a part of the atmosphere and at home.

The most classic works may be played at the Cairo Opera, but outside, gamin and dragoman are chanting or humming their own cadences. John Howard Payne's body, which lay so many years in Tunis where for a long time Payne was American Consul, was unceasingly serenaded by Arabic strains, as the grave was alongside the fence on a narrow street through which passed thousands of natives every day.

One day soon after my arrival in Egypt, in one of the cramped little lanes of the Cairo Muski, I was alarmed by what appeared to be a woman's nervous scream, and immediately the thought flashed through me that a Musselman was chastising one of his wives in a harem nearby. I turned to see where the trouble lay, and there at my elbow sat a tailor on the threshold of his shop, singing happily over his needles. That soprano cry is the same with beggars, hawkers, street cleaners, etc. Since my initiation that day, no sort of wail now plays on my sympathies. When I hear a cry in the street which sounds like a soul weeping in its last agony, I do not lose my head.

On each Nile boat there are two sailors, and as soon as the men are in action they set up a kind of rhythmic duet. One sings and the other responds ever the identical notes. The song is not interesting except that it seems to be—not an outlet for the emotions, but an explosion of breath as the men tug at the oars. I notice this same practice when Arabs coal boats at seaports, when they draw water out of rivers, when they clear canals, when they work in fields, which induces me to believe the tradition concerning the Pyramids—that the mighty structures were built to the accompaniment of one set of slaves giving the *réplique*, the other responding as they lay or hammered the stones into place.

Every workman from Morocco to the ends of Palestine chants in the same out-of-tune manner when toiling, be he Berber, Touareg, Kabyle, Egyptian, Sudanese or Moor. They work in pairs probably for the rhythm which shortens the labor as much as for good fellowship, for these people of the Islam faith are all social and friendly. Each man is willing to lend his throat as well as his hands to quicken the finish. It seems a small matter to him whether or not he strikes the note or comes anywhere near striking it, at least according to the Western conception. With the workman, accentuation is the great thing, and this is spasmodic as he catches the movement and speed from the beat or from his muscle operation.

Not only at mechanical employment, but as they work with camel or donkey the Arabs sing. The donkey seems highly indifferent to any sort of music, but the camel is visibly soothed and cheered by songs of the garfla men who rate their tempo to the regular swaying lurch of the rider or the steady shambling swing of the camel. The four heavy, even steps of the camel are said to set the metre of the song for rider or driver.

150 Organ Pipes Stolen from Kansas City Church

KANSAS CITY, KAN., Aug. 22.—When Mary Connor, organist of St. Anthony's Church, Seventh Street and Barnett Avenue, Kansas City, Kan., could not get the proper tones out of the church's \$12,000 organ, a workman was called in. He found that about 150 of the organ pipes had been stolen.

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Washington Projects Spring Festivals by Its Musical Forces on Vast Scale

[Continued from page 1]

Creek Park, when it, with the rest of the city, is in the height of its spring-time glory next May.

Within the next two or three weeks, a committee of 200, composed of musicians and business and civic leaders, is to be named by the Commissioners to begin arrangement of the detailed program.

The subject of the festival, broached for the first time a few days ago, has aroused enthusiasm among people of all walks of life. It has met with such hearty response that even now, with the majority of leaders put of town, sufficient support has been promised for the various concerts to assume that the festival may be one of the outstanding musical events of the nation this season.

A massed band concert is proposed to be held in Griffith Stadium, the American League Ball Park, which has a seating capacity of 35,000. Within three days of the first discussion of the plans, more than 400 bandmen were pledged to the program. These included musicians from the service bands of the city.

The members of these bands are all required to play an orchestral instru-

ment in addition to the band instrument. Many excellent symphony concerts have been given by them in the past and they are pledged to take part in the symphony sections of the festival program. They will also provide accompaniment for the large choruses.

Schools to Participate

Five hundred high school children, under Dr. Edwin N. S. Barnes, director of public school music, are being trained and will be available for participation in the massed chorus.

Clyde B. Aitchison, chairman of the Interstate Commerce Commission and leader of the Interstate Male Chorus, has promised his support to the movement. Mr. Aitchison last winter arranged for a joint program by his chorus, the Almas Temple Glee Club and the Davison Glee Club.

It is expected that these groups, with the glee clubs of Catholic University, Georgetown University and the University of Maryland, which is located in the vicinity of the Capital, will join in a great male chorus program and take part in the final mixed chorus on the last night.

Other groups which may take part are several women's clubs, such as the

Rubinstein and Chaminade Glee Clubs, and the glee club to be organized this fall at the American University under Mr. Shure, who is dean of music there.

In addition to these groups are several choral societies, such as the Washington Choral Society under the conductorship of Charles S. Wengerd, and the Choir Invisible led by Otto T. Simon. Numbered among the church choirs are the Mount Vernon Chorus, under the baton of Mr. Shure, the choir of the Church of the Covenant, led by Claude E. Robinson, and that of the First Congregational Church, the President's church, led by Ruby E. Stahl, which together number nearly 300. Other choirs, of excellent character but smaller in size, are expected to join in the movement.

Not all these various organizations have as yet allied themselves with the movement, because of the absence from the city of their leaders, but several have signified their earnest desire to help. The others, led by musicians who are ardent in their desire to build Washington up musically, it is believed, are certain to join in.

Guaranty System Planned

In order to make the festival permanent, a system of sustaining members is to be organized which will provide for the financial support of the festival and permit of gradual development of the programs and attracting of the great outstanding artists of the world.

Washington has been limited in the past in musical endeavor largely through lack of proper facilities for the undertaking of great enterprises. No auditorium of sufficient size was available for great concerts.

Within the last year a huge auditorium has been opened, which will seat

6000 persons. In it has been installed an organ ranked as one of the three finest in the country.

The idea of a great festival has been in the minds of many leaders of music here for years but somehow the visions never got beyond the stage of dreams.

HOWARD P. BAILEY.

Orleans Club Presents Artists

NEW ORLEANS, LA., Aug. 29.—The department of music of the Orleans Club, Violet Hart, chairman, has completed a series of four lecture recitals by Walter Goldstein. The analyses and playing of well known works for the piano and orchestra elicited much interest. At the recent concert given by the Orleans Club, Eugenie Wehrmann-Schaffner, Guy Bernard, and Victor Chenais, pianists; Mary Bayes, soprano; Victor Ledbetter, tenor; Charles Worms, bass; Joseph Dardis, William Broussard and the Ampico Piano were heard.

Chicago Soprano to Fulfill Engagements

CHICAGO, Aug. 29.—Marion Alice McAfee, soprano, will fulfill her first autumn engagement, Sept. 2, giving a concert at Great Lakes, Ill., for the Veterans' Bureau patients in the Red Cross House. The officers and their wives at the Naval Training Station are also expected to attend. Among Miss McAfee's engagements will be programs to be presented before the Arche Club, Oct. 23; the Kaskaskia Chapter of the D. A. R., Oct. 26, and the Chicago Athletic Club, Nov. 22.

Elly Ney, pianist, spent the month of July at Schloss Elmau and has now gone to fulfill concert engagements in Norway and Sweden.

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Artist's Mission Is to Transcend Limits of Self

ARTISTIC inspiration involves, in most cases, a rising above human limitations in some measure and an insight into realms usually denied. An interesting study of this unusual state is presented in the accompanying article, one of a series by Heinrich Pfitzner, reprinted with the permission of the author from his volume, "Pianistic Education." A previous article by Mr. Pfitzner appeared in the issue of MUSICAL AMERICA for July 18 last.—Editorial Note.

By HEINRICH PFITZNER

GENUINE, that is, inspired music is an expression of the eternal ideas of inner life in any of its phases. In the moment of inspiration, the "creative genius" is not the mere spirit of the individual, but the latter merged into the spirit of life in one of its phases ("eternal ideas") beyond the confines of individuality.

This extraordinary, super-individual condition of the individual spirit soul, which should be called "genial condition," must find its adequate expression in the corresponding activity of the intellect. And, accordingly, the latter produces the inspiration as an expression of the respective eternal idea.

In keeping with the dualistic character of the genial condition itself, the inspiration is an intellectual product only in appearance, but altogether non-intellectual (or better, super-intellectual) in significance.

What it expresses is not subject to the law of reason in any one of its forms and, therefore, it is beyond the ken of the intellect. It is an expression of the eternal idea with which the spirit of the genius is in unison at the moment of inspiration.

The most intimate and intense kind of genial inspiration is the one which appears as "musical idea." While the pictorial and literary arts take the roundabout way of using empiric perception and abstract thought as media of expression, music takes the shortest possible road. It uses the most rudimentary form of the intellect, aprioric perception of time, which is most appropriately called "the inner sense" by Kant.

As the principle of individuality is the synonym for egotism in any sense, it is clear that the genial condition is an attitude of self-forgetfulness, an approach to self-negation. And therefore it is a highly important feat of purely ethical significance. Or, in other words, genius is a purely ethical quality, and not (as even Schopenhauer thinks) a merely intellectual one.

The ethical import of the genial con-

dition is revealed by the genial inspiration: it expresses something which is our own, but not our individually own. That is, it expresses not the single personal experience of an inner attitude, but this attitude *per se*, as it always was, and will be, given as a phase of inner life, free of any individual element, and thereby free of any egotism.

In short, genial inspiration heralds ethical purification. When we listen to truly inspired music, performed by a true artist, we feel like rising above ourselves, forgetting ourselves, being relieved from a burden, no matter which eternal idea is expressed by the music. If it is sadness, we do not feel sad, but the sadness impresses us so as to make us feel blessedly serene.

This would be impossible if the music should express individual sentiments; on the contrary, in this case we should, while listening, only become the more enwrapped in ourselves, the more vividly reminded of our sorrows and desires, of the profanities and vicissitudes of our personal lives; and we should feel the burden of it all the more.

It will now be clear that inspired music is no mere thought, and cannot be understood intellectually, but must be subconsciously felt to be true, genuine. To feel such an eternal truth means nothing less than to experience a replica of the composer's genial condition at the moment of inspiration. Those who are capable of this may therefore be aptly called "congenial."

Quality of Congeniality

Congeniality is, of course, like genius, a purely ethical quality, and not a merely intellectual one; because the subconscious understanding of the inspired idea is nothing but sympathetic response to the latter's ethical significance, and therefore requires the corresponding ethical quality.

Herewith, the highest, the purely artistic, requirement of the virtuoso is clearly defined as congeniality. Because, if he lacks this, he is incapable of delivering the message of genius; which means that he is not an artist in the true sense of the word, no matter how well he masters the piano.

Accordingly, the only adequate way to distinguish between virtuosi in regard to artistic quality is to distinguish between congenial and uncongenial performers.

However, further distinction may be made between the various types of uncongenial performers, according to their attitude toward art. And, as this is a question of whether they treat their art as a matter of intelligent scholarship, personal sentiment, fantastic imagination, or creation of a sensation, they may accordingly be called either intellectual, sentimental, fantastical, or sensational.

The postulation of congeniality as

criterion renders the matter of criticism a most delicate one. In the first place, the critic must needs be congenial himself, in order to be able to pass judgment as to the artist's congeniality.

And that this capacity is as rare among critics as among other mortals is proved by the generally prevailing trend of criticism. It ignores the metaphysical significance of music altogether, while wasting thought on all kinds of merely empiric data, including such as have nothing at all to do with musical art and its mission.

False Attitudes

The subject is generally treated as if musical composition were merely a matter of the composer's thought, personal sentiment, or fantastic imagination; or as if it were the performing artist's mission to entertain his audience with demonstrations of his own cleverness, sentimental versatility, temperamental vehemence, or fantastic spleen.

Another reason why the postulation of congeniality as criterion renders criticism difficult is that an artist, although capable of congeniality, may sometimes be unable to assert that power. That is, he may render a composition which is of no genial significance. He may temporarily not be in shape to use his spiritual, mental, or physical powers effectively; and he may not be congenial to some particular eternal idea, or to the manner of its expression characteristic of some particular composer.

The latter statement may seem incompatible with the ethical significance of congeniality. But it becomes plausible when we consider that congeniality does not imply the same ethical greatness as genius itself, but only an approach to it. Co-genius may be unable to follow genius so far as to assimilate eternal ideas which are not agreeable to the ego.

As to a composer's individual characteristics of manner of expression, they are of two-fold nature. First, it must be understood that the genial condition itself may be experienced in various degrees of intensity. Which implies that the inspiration will be correspondingly

more or less intense as an expression of the eternal idea. And this degree of intensity of expression may even be generally characteristic of a composer.

Secondly, it must be understood that, while the significance of the genial inspiration is super-individual, yet its empiric utterance, as a combination of tones, is in a certain sense influenced by the composer's individuality. This influence is a merely intellectual one, and in a superficial sense only. It is nothing but the characteristic expression of the peculiarities of the individual brain as a machine.

This is perfectly obvious. The revelation itself must pass through the machinery of the brain, in order to be turned into empiric expression. As such, it is therefore the product of the brain, and must bear its mechanical characteristics.

Thus, inspired music is characteristic of the composer's individuality as to mechanical (formal) peculiarity of intellect, although by no means expressive of personal thought. This mechanical peculiarity of intellect, as well as the degree of intensity of musical expression, may be alien to an artist's individuality, and thus stand as a barrier between him and the "eternal idea" itself.

The Purpose of the Artist

The circumstance that an artist of congeniality may in certain cases be unable to assert that power implies a warning not only to the critic, but also to the artist himself. That is, he should at all events abstain from public performance unless he is sure to give a perfectly adequate rendition of genially inspired music to which he is congenial.

His mission is to uplift the hearer into a replica of the same spiritual attitude as that of the genius himself at the moment of inspiration.

It is this elevating, liberating, and purifying influence, this supreme ethical power of true music, which stamps the vocation of the virtuoso-artist as that of a missionary in the true sense of the word. And to plant this insight deeply and firmly in the soul of the pupil is therefore the ultimate purpose of pianistic education.

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MUSIC IS MADE FEATURE OF MISSOURI STATE FAIR

Junior Contest Adds Zest to Silver Anniversary Held with Enthusiasm at Sedalia

SEDALIA, Mo., Aug. 29.—Music, ever an important feature of the Missouri State Fair, contributed largely to the celebration of the silver anniversary from Aug. 15 to 22.

For the third consecutive year, the junior state music contest, originally sponsored by the late Mrs. C. C. Evans of the state board Missouri Federation of Music Clubs, was held, attracting youthful musicians from all parts of the state. The contest was held under the auspices of the music department of the Central Missouri State Teachers' College at Warrensburg. The judges were: In violin playing, R. B. Courtwright, director of the department of music in this institution; in piano, Ruth Howard Courtright, Warrensburg, and in voice, Chester Bree, of the Horner Institute of Art, Kansas City, Mo. The amount offered by the state was \$240.

The "old fiddler's" contest, which has been an event of the Missouri State Fair from the beginning, attracted much interest. Winners were T. H. Sims and W. L. Lawrence of Sedalia, and J. S. Lawson, Warrensburg.

Representatives of music clubs in various parts of Missouri and other states were welcomed in a reception at the women's building on Aug. 20 by the Missouri Federation of Music Clubs, with Helen G. Steele as hostess.

A musical tea was held at the Country Club, in honor of Mrs. Samuel A. Baker, wife of Missouri's Governor, and representatives of various counties in the pageant.

The Missouri-Kansas and Texas Band, of Parsons, Kan., was the official band during the fair and gave several programs daily, assisted by soloists from Parsons. Among them was Thelma Hines Bollinger, contralto, who won first place in the state contest last year, and second place at the biennial in Portland, Ore. The Springfield Missouri Boy Scout Band, consisting of 110 players under R. Ritchie Robertson was heard. Other participants were the Missouri Pacific Booster Band, the Metropolitan Music Makers and Gipsy Orchestra, and the Sedalia Harmonizers.

LOUISE DONNELLY.

Springfield to Have Active Season

SPRINGFIELD, MASS., Aug. 29.—R. E. Johnston, New York concert manager, has arranged with B. A. Hoover of the Y. M. C. A. here to have twelve artists appear during the season commencing Nov. 1. These include Anna Fitziu, Charlotte Lund, Rosa Low and Lisa Roma, sopranos; Marguerite D'Alvarez and Antoinette Halstead, contraltos; Colin O'More and Armand Tokatyan, tenors; Magdeleine Brard and Tina Filipponi, pianists, and Raoul Vidas, Michael Zacharewitsch, violinists.

Thomas Scores at Brussels Opéra

BRUSSELS, Aug. 10.—John Charles Thomas, American baritone, made his debut at the Théâtre Royal de la Monnaie in the rôle of King Herod in Massenet's "Hérodiade" on Aug. 1 and was well received.

In the Artists' Route=Book

The members of the New York String Quartet have gone to their summer place in Vermont, where they are combining a rest with rehearsals for their programs next season.

Since her return from Europe, Sophie Braslau, contralto, has been spending her vacation in New York City. Miss Braslau was one of the most enthusiastic visitors to the Stadium concerts and missed few of them this summer.

Ernest Hutcheson, pianist, has been engaged for a recital in Houston, Tex., to be given under the auspices of the Girls' Club.

Zlatko Balokovic, violinist, was engaged for a concert in Newport under the auspices of the Newport Art Association on July 28.

Following his two appearances in Verdi's Requiem at the New York Stadium concerts, Fraser Gange, baritone, returned to New Canaan, Conn., for the balance of his vacation.

E. Robert Schmitz, pianist, will make a three weeks' tour of the South in November, after which he will be heard in cities of Kansas and Nebraska.

Frederic Baer, baritone, was engaged for a concert in North Adams, Mass., before the Men's Club of the First Methodist Church on July 7.

Charles Stratton, tenor, has been re-engaged for a recital in Brooklyn next season.

Giovanni Martinelli, tenor, sails for a short vacation in Italy on Sept. 9. This trip involves a quick departure as he sings at the final performance at Ravinia on Sept. 7.

Felix Fox, Boston pianist, is booked to appear in recital in Aeolian Hall on the afternoon of Oct. 15. On the afternoon of Oct. 27, Harrison Potter, pianist, will make his debut in the same hall.

Donald Francis Tovey, Scotch pianist, will give his New York recital on

the afternoon of Nov. 19 instead of on the date previously announced. An engagement to play in Cleveland necessitates the change.

Sergei Klibansky, vocal teacher, after closing his successful master classes in Chicago and St. Louis, is spending his vacation at Western View Farm, New Milford, Conn. Mr. Klibansky will re-open his New York studios on Sept. 7.

Rudolf Laubenthal, tenor of the Metropolitan Opera, will make his first concert appearance in Washington next season as one of the artists at Mrs. Townsend's morning musicales. Mr. Laubenthal will give a New York recital in Aeolian Hall on the afternoon of Oct. 31.

Elsa Alsen, German soprano, will give her first concert in Bridgeport, Conn., before the Wednesday Musical Club, on Dec. 9.

A radiogram received at the office of Annie Friedberg announces that George Perkins Raymond, tenor, has changed the date of his sailing to this country, because of an early October engagement, to Sept. 28.

Albert Spalding, violinist, has returned to his summer home in Great Barrington, Mass., after playing four summer engagements in the Middle West.

Lambert Murphy, tenor, has been engaged next season for an appearance at the University of Ohio and also for a recital in Muncie, Ind.

Queena Mario, Metropolitan soprano, has a crowded concert tour in October in Marion, Delaware and Oberlin, Ohio; Indianapolis, St. Paul, Duluth, Fargo, Carthage, and Ottawa, Ont.

THREE CHOIRS FESTIVAL PROGRAMS ARE ANNOUNCED

Native Music Is to Be Feature of Annual Choral Event Held in Gloucester, England

GLOUCESTER, ENGLAND, Aug. 30.—The complete programs for the two hundred and fifth meeting of the Three Choirs Festival to be held at Gloucester on Sept. 6, 8, 9, 10 and 11, has been issued. At the opening service on the Sunday afternoon, a new orchestral work by James Lyon, and three short pieces by T. F. Dunhill for strings and organ, will be played. R. T. Baker will be at the organ.

On the Tuesday morning: Gibbons' "Hosannah to the Son of David," a new motet, "Love Incarnate," by Basil Harwood, and "Elijah." Tuesday evening (also in the Cathedral): Elgar's "The Apostles." Wednesday morning (in the Cathedral): "God is gone up" (Gibbons), Parry's "Job," Walford Davies's new work, "Men and Angels," and Vaughan Williams's "Explorers" (from the "Sea Symphony"), two numbers from Ethel Smyth's Mass in D, a new unaccompanied motet by Holst, "The Evening Watch," and Elgar's Symphony in E Flat.

Wednesday evening (in the Shire Hall): a miscellaneous orchestral and choral program. Thursday morning (in the Cathedral): Gibbons' "O Clap Your Hands," Stanford's Stabat Mater, Charles Wood's new motet, "Glory and Honour," Bantock's "Hebridean Symphony," Elgar's "For the Fallen," Sibelius's new symphony (composed for the Festival and to be conducted in person), and Bach's "Give the Hungry Man Thy Bread." Thursday evening (in the Cathedral): Strauss's "Tod und Verklärung," McEwen's "Prelude," Verdi's Requiem. Friday morning (in the Cathedral): Handel's "Messiah." Friday evening (in the Shire Hall): a miscellaneous vocal and orchestral program.

Jerome Swinford, baritone, fulfilled an engagement at the University of Delaware before leaving for a vacation in Maine recently.

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New Music Includes French-Canadian Folk-Songs

By SYDNEY DALTON

ALL the compositions reviewed this week are early fall publications from the press of the Arthur P. Schmidt Co. of Boston. Among them is material for the singer, pianist and violinist; some of it of unusual interest, most of it of value in some department of the musician's activities. None is exclusively for the connoisseur, in that it is all music that may be easily understood by the average listener.

Of particular interest to the musician in other branches, as well as to the singer, is a set of seven "French Canadian Songs," arranged by G. A. Grant-Schaefer and published together. In a preface the composer tells us that the songs included in this book are among the finest examples of French folk-songs to be found in the Canadian Province of Quebec, where much of the old French folk-lore has been preserved. Mr. Grant-Schaefer points out, too, that "it is interesting to note the influence of the Gregorian music of the early church, where French-Canadians doubtless found inspiration for many of their melodies."

Some of the contents have been published separately before and have already become popular with singers. Of course, as is usually the case with folk-songs, a great deal of the credit must

go to the arranger and harmonizer. Skillful and appropriate harmonization—the wedding of art with natural, sincere expression—is, as a rule, quite as important as the original melody. Most of these tunes, for example, are so brief that they would become monotonous without skillful variation in the accompaniment. In this regard Mr. Grant-Schaefer shows himself as not only musically but highly imaginative and tasteful.

"The Nightingale's Song" is a charming number and there is a graceful, floating lilt about "St. Lawrence Boat Song" that is irresistible. In "The White Rose Tree," the last number in the book, singers will find a little gem. The fascinating melody, of unequal phrase lengths, and the excellent harmonization and accompaniment which Mr. Grant-Schaefer has added, combine to make it a song that should strike a responsive chord in both singers and their audiences.

A Song and Cuthbert Harris is never at a loss for a melody. Whether he writes for the voice or the piano there is usually to be found a considerable amount of facile tunefulness. A recent song from his pen is entitled "Fairy Gardeners" and, as the title suggests, it has a lightness and vivacity about it that will help to make it popular. There are two keys.

Two short piano pieces by Mr. Harris are published together, under the title of "Sea Pictures." The separate titles indicate their contrasting nature: "Calm" and "Storm." In both numbers the composer suggests the roll and dash of the sea and something of its vast-

ness. They are not difficult pieces to play and they will be found fairly effective.

Two Numbers "Ice Carnival" is the title of a piece for piano, by Ernest Harry Adams, the eighth

number to be published in a set of "Tone Fancies After Famous Paintings," several of which have been reviewed in these columns from time to time. This "Ice Carnival" is a Valse Chromatique, inspired by a painting by H. Van Averchamp. It is a rather brilliantly written number, with some bravura passages that are agreeable to play. It is straightforward music, written with sufficient technical skill and melodiousness to be attractive, particularly to the fairly well advanced student.

Mr. Adams is also the composer of "Evening Invocation," for the piano. This is a melody, developed in a somewhat broad manner and nicely written for the instrument. Mr. Adams has a habit of editing his music unusually fully, and he uses a number of Italian expressions that, while they have the merit of increasing the vocabulary of the average instrumentalist, might be said just as well in English.

Violin Pieces Trygve Torjussen is a composer who writes music of an easily understandable nature,

that has about it considerable originality and facility of expression. Two new numbers for violin that have just come from the publisher are well up to his average. They are entitled Nocturne and "Elegie." Neither is difficult to play, though there are short passages in

double stopping. The theme of both pieces is melodically agreeable and the composer develops his ideas in an interesting manner. These pieces are well worth the attention of violinists and their merits will probably appeal particularly to the teacher.

"The Sandman" Little Suite by Mildred Weston For embryonic pianists, venturing forth for the first time into the amazing difficulties of the treble and bass clefs simultaneously, Mildred Weston has composed a helpful suite of pieces, entitled "The Sandman." There are nine numbers, each a page long. Most of them have an accompanying verse that will be of equal interest to the little pianist, as the composer has a marked talent for writing verse. There is lots of variety, in the way of rhythm, touch and mood and the work can be highly recommended.

Summer Course in Cleveland Closes

CLEVELAND, Aug. 29.—The summer music school of Teachers' College, Cleveland School of Education, and Western Reserve University has completed a successful six weeks' course, consisting of seventeen subjects. More than 150 students were enrolled and many prominent teachers comprised the faculty. Russell V. Morgan, music director of the Cleveland public schools, supervised the course, and Marie Finney of the education department of the Victor Company gave a two weeks' series of lectures on musical appreciation. Programs were presented throughout the course, and an orchestral and choral concert in the Art Museum closed the series.

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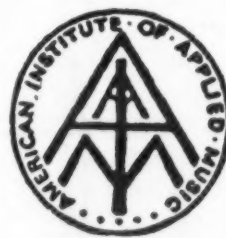
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INFORMATION AND BOOKLET UPON REQUEST

St. Louis Hails Première of American Jazz Opera

[Continued from page 1]

Robber" proved a piquant and charming morsel. So far as could be judged from the one act out of three presented, it is a worthy candidate for a place among the native operas which seek a newer idiom.

The score is rhythmically interesting, possessing a lightness and appeal which is sometimes lacking in works which follow more conventional models. The performance as a whole was strictly in accordance with grand opera standards, and at no time did the syncopated idiom prove incongruous with the incidents and period of the story.

A cast of native American artists interpreted the score, which yielded individual successes for several singers. Forrest Lamont, tenor of the Chicago Civic Opera Company, sang the rôle of Mozart, giving an admirable performance as the Salzburg genius. Elda Vettori, soprano, a former resident of St. Louis, won especial plaudits as the English opera singer, her vocalism proving effective. Gladys Swarthout, mezzo-soprano of the Chicago forces, enacted the part of the composer's wife with success.

The orchestra for the grand opera series, drawn from the ranks of the St. Louis Symphony, coped successfully with the instrumental score under the leadership of the composer. The orchestration follows the jazz pattern less in actual aberrations of sound than in rhythmic design. Those who expected to be regaled by the regular beat of modern ballroom classics and the blare of saxophones were doomed to disappointment.

The stage presentation and ensemble work reflected much credit on the producers. At the close of the work there was an ovation for Mr. van Grove. The composer, who was formerly assistant conductor of the Chicago Civic Opera,

has won new successes as the leader of this year's grand opera series in the Municipal Theater. He was called to the stage to acknowledge the applause, and with Mr. Stokes, who is music and dramatic critic of the St. Louis *Post-Dispatch*, made his bows to the large assemblage. Mr. Golterman was also called for, but declined to appear before the curtain.

Though this was its initial production in a regular opera season, the first act of "The Music Robber" had been previously performed under the auspices of the American Theater for Musical Productions, by a student cast from the Chicago Musical College, in the Mid-Western city on June 14 last.

After the novelty the program was resumed with a dramatic performance of Mascagni's popular opera. Miss Vettori sang the part of *Santuzza* with opulence of voice and histrionic effectiveness. "Cavalleria" was given throughout the week, at the opening two performances bracketed with a ballet divertissement which displayed the resources of the Municipal Theater ensemble to good advantage.

St. Louis has supported its third annual opera festival enthusiastically. Large audiences have been the rule during the opening week's performances of "Aida" and subsequently. Local choristers and dancers participated in the series, as in past seasons, adding materially to the appeal of the productions.

Cossack Choir Sings at Trenton

TRENTON, N. J., Aug. 29.—A Russian Cossack chorus, under Stepan Sheloukhin, gave a festival of Russian music, including Cossack and Caucasian dances, on July 31 and Aug. 1 in the Moose Auditorium. The chorus appeared in native costume. The programs included compositions by Tchaikovsky, Rimsky-Korsakoff, Borodin, Balakireff and others. Solos by Kouzenko and Khadarin accompanied by the chorus, were very interesting. FRANK L. GARDINER.

Many Bookings Announced for New York Season of 1925-26

[Continued from page 1]

in the course of the engagement. Beginning next Monday evening, the Popular Civic Opera League will give three performances during its first week in the Brooklyn Academy of Music. "Aida" will open the series. Meanwhile the season of twenty performances in the National Theater, Houston Street and Second Avenue, which began last Saturday night with "Otello," continues.

The first recital of the coming season is scheduled for Sept. 26 in the Town Hall by Theresa Scordonio, soprano. The management of Town Hall reports that the year will open earlier than last and that bookings are much heavier than during 1924-25.

Aeolian Hall's first artist will be John Corigliano, violinist, on Oct. 4. Here, too, a full season is expected.

Carnegie Hall reopens with a dance program by one of Isadora Duncan's former pupils, Maria Theresa, on Oct. 13. The following day Frederick Millar, British bass, will appear, and on Oct. 15 the Philharmonic Orchestra will give its first concert of the year under Willem Mengelberg.

The State Symphony's season begins,

also in Carnegie Hall, on Oct. 21, under Ernst von Dohnanyi. The New York Symphony's initial concert will take place in the new Mecca Auditorium on Nov. 1 under the bâton of Walter Damrosch.

On Oct. 27 the Beethoven Association is to give its first concert. The International Composers' Guild will open its series with Fritz Reiner leading on Oct. 11. The League of Composers is bringing Arthur Honegger, French composer, for its season's start in October. The Wolfsohn's Artists' Series announces Toscha Seidel in Carnegie Hall on Oct. 17 as the beginning of ten concerts. The Friends of Music will open their subscription series on Nov. 8.

Managers Optimistic

Other organizations also plan early and active seasons. Managements, optimistic about the approaching year, announce a bewildering list of veterans and tyros who will appear in New York and throughout the country. The orchestral promises include mention of favorite works and startling novelties. New guest conductors, as well as well-known leaders, are to appear.

Subscriptions and inquiries received by various managements indicate that a public response more than adequate to support the musical entertainment provided can be expected.

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CHICAGO, Aug. 29.—John J. Hattstaedt, president of the American Conservatory, awaits the opening of the new fall term, on Sept. 10, with renewed faith in the ability of the American student, and confidence in a faculty which, since the inception of the Conservatory, under his presidency, in 1886, has been developed into a fine corps of artist-instructors.

The course of study is graded, as heretofore, from preparatory to post-graduate and master departments, in the last two of which the degrees of Bachelor of Music and Master of Music are respectively awarded. Instruction is offered in piano, voice, violin, organ, theoretical subjects, 'cello, public school music, vocal analysis, ensemble playing, accompanying and ear training, harp, flute, cornet, clarinet, trombone, bassoon, dramatic art and expression, physical culture, languages and dancing.

The faculty includes not only many noted musicians, but is composed of teachers who have, for the most part, served lengthy terms in this school. They are fully acquainted with its aims, and strive as a body to maintain the high ideals which have won for the Conservatory a leading place among musical institutions in America.

Hénio Lévy, pianist, teacher and composer, one of the associate directors of the Conservatory, is among the distinguished members of the faculty. Clarence Loomis, who has won eminence both as pianist and composer, is another interesting figure in the piano department. Allen Spencer, Silvio Scionti, Kurt Wanieck, Henry Purmort Eames, Joseph Brinkman and Eugenia D'Albert are other well known members of the piano staff.

Karleton Hackett, E. Warren K. Howe, Marie Sidenius Zendt, Louise Winter and others are included in the vocal faculty.

Jacques Gordon, concertmaster of the Chicago Symphony; Adolf Weidig, well-known theorist, and Hans Muenzer, the enterprising head of the Muenzer Trio, are among the accomplished members of the violin department.

Willem Middelschulte, eminent organ-

ist, and Hans Hess, 'cellist, are artists in other departments.

An especially interesting group of teachers is that in the theoretical division, which includes Mr. Weidig, Arthur Olaf Andersen, John Palmer, Leo Sowerby and Mr. Brinkman, all of whom have contributed to growing American achievements in theoretical research or in actual composition of significant contemporary music.

In order to meet the requirements of students of all sorts, provision has been made for special lectures and concerts, normal training, children's work, the maintenance of a teachers' and concert bureau, evening instruction and the awarding of promotional credits to public school teachers.

Free scholarships, pupils' recitals, special prizes, prize medals, professional engagements and other inducements are offered. Special dormitories are provided students and other provision is made for aiding the pupils in finding board and lodging.

Kathryn Browne Is Honored By American Legion

CHICAGO, Aug. 29.—Kathryn Browne, former contralto of the Chicago Opera, has been invited by Gen. James A. Drain, National Commander of the American Legion, to sing at the opening of the Legion's convention at Omaha on Oct. 5. In addition to opening the convention, Miss Browne will also sing the following evening at a meeting of the Legion Ladies' Auxiliary, and at the soldiers' memorial service. Before receiving the invitation to take part in the convention program, Miss Browne was scheduled to sing *La Cieca* in the Detroit Opera's performance of "La Gioconda." In order to release her for the Omaha appearances, the Detroit management reversed the order of its performances, so that Miss Browne might sing *La Cieca* on Oct. 3.

Olitzka Sings at Mackinac Island

MACKINAC ISLAND, MICH., Aug. 29.—Rosa Olitzka, contralto and former member of the Metropolitan, Chicago and Covent Garden opera companies, is spending her vacation here, but found time to give one of the most enjoyable concerts heard in Mackinac Island, when she appeared in the Grand Hotel Casino on Aug. 21. She was assisted by Burton E. Fischer, accompanist, and Charles L. Fischer and his Wonder Orchestra. Mme. Olitzka sang arias from "Samson and Delilah" and "Carmen," as well as a variety of songs. Douglas Johnston also gave pleasure with a trumpet solo.

Vittorio Trevisan Will Assume New Role with San Francisco Forces



Vittorio Trevisan and Mrs. Trevisan
Gathering Fruit in Their Orchard at
Ravinia

CHICAGO, Aug. 29.—Vittorio Trevisan, who has been gaining new successes with a series of inimitable characterizations in the present season of Ravinia Opera, leaves on Sept. 9 for the Pacific Coast, where he will sing as a new member of the San Francisco Opera.

Mr. Trevisan has already sung in the West as a *buffo* of the Chicago Opera, when on tour. He will be heard in some of his best rôles with the San Francisco forces, as his contract provides appearances as the *Sacristan* in "Tosca," in which Claudia Muzio will sing the name part, and as *Don Bartolo* in "The Barber of Seville," with Elvira de Hidalgo as *Rosina*. He will also sing *Sir Tristram* in "Martha" and *Cirillo* in "Fedora." A new part will be added to

Mr. Trevisan's repertoire when he sings *Don Eligio* in Franco Vittadini's "Anima Allegra."

Mr. Trevisan is shown with Mrs. Trevisan in the accompanying picture, reaping part of the harvest from the orchard at his year-round home in Ravinia, Ill. Mr. and Mrs. Trevisan will return to Chicago at the conclusion of the San Francisco season, opening new studios in the Fine Arts Building on Oct. 1.

Gustav Mehner Wins Prize Offered by Chicago Chorus

CHICAGO, Aug. 29.—The 1925 annual award of \$100 given by Swift and Company Male Chorus has been given to Gustav Mehner, of Grove City, Pa., for his setting of Milton's poem, "Blest Pair of Sirens." Mr. Mehner has previously won honorable mention in Swift Chorus competitions. The chorus is arranging to have Mr. Mehner's composition published immediately, and will sing it in its Chicago concert next season.

Mojica Heard at Opening of New Chicago Theater

CHICAGO, Aug. 29.—José Mojica, tenor of the Chicago Opera, scored a great success in the bill which opened the Uptown Theater last week, when he appeared in costume as a Spanish cavalier, serenading at his sweetheart's window. Mr. Mojica has recently returned from successful appearances during the summer concert season given in the Cincinnati Zoological Gardens. He has been engaged for return appearances there next summer.

Cimini Returns from Buenos Aires

CHICAGO, Aug. 29.—Pietro Cimini, who has been winning fresh honors as conductor during a successful operatic season at the Teatro Colon in Buenos Aires, has been obliged to leave Argentina before the close of the season, in order to start rehearsals for the San Francisco Opera Association, which is to give performances in San Francisco and Los Angeles. The rehearsals begin Sept. 14. Mr. Cimini will pass through Chicago the first week of September.

Frieda Stoll Heard In La Crosse

LA CROSSE, WIS., Aug. 29.—Frieda Stoll, soprano, was soloist here on Aug. 16 at the union services of the combined churches of the city, singing before an immense congregation.

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People and Events in New York's Week

STATE SYMPHONY ENGAGES MANY PROMINENT ARTISTS

Soloists for Coming Season Announced
—Novelties Are Listed by Conductors

The State Symphony announces Lucrezia Bori, Metropolitan soprano, as one of the soloists who will appear this coming season at the twenty subscription concerts in Carnegie Hall, conducted by Ernst von Dohnanyi and Alfredo Casella. This will be Miss Bori's only appearance with orchestra prior to the opening of the Metropolitan Opera season.

Another soloist who will make his only orchestral appearance with the State Symphony is Alexander Brailowsky, Russian pianist. Mr. Casella, Mr. von Dohnanyi and Walter Gieseke are the other pianists who will be heard. Lea Luboschutz, Russian violinist, will introduce Prokofiev's new Violin Concerto on Nov. 10.

Joseph Malkin, who will lead the 'cellos of the State Symphony this coming season, will also appear as soloist.

The Yale and University Glee Clubs under Marshall Bartholomew will be heard. Mr. von Dohnanyi and Mr. Casella will include among other works in their program novelties of exceptional interest, such as Alfano's "Dance of Sakuntala," Bartók's Suite, Casella's "La Giara" and "Notti di Maggio," with soprano solo, Kodaly's "Psalmus Hungaricus," the Kaminsky and Krenek "Concerto Grosso," Georg Kosa's "Six Pieces," Milhaud's "Protee," Malipiero's "Impressioni dal vero," Prokofiev's Violin Concerto, Rieti's "L'Arca di Noé" and Weiner's "Humoresque."

Lotta Van Buren Sails for Old Music Festival in England

Lotta Van Buren was a voyager on the Leviathan on Aug. 15, sailing for England, where she will participate in a twelve-day festival of old music, played on old instruments, which Arnold Dolmetsch is sponsoring at Haslemere. Miss Van Buren has just completed a motion picture entitled, "What Do You Know About the Piano," in which she traces the romance of the piano from the earliest Egyptian instruments to the modern piano.

Music and Ballet to Accompany "The Mystic" at Capitol

Soloists engaged by Maj. Edward Bowes, director of music at the Capitol Theater, for the entertainment to surround Tod Browning's production, "The

Mystic," include Julia Glass, pianist, who will play the ballet music from Delibes' "Naila"; Caroline Andrews, coloratura soprano, who will give Benedict's "The Wren," and William Robyn, accompanied by the Capitol Male Quartet, consisting of Fenwick Newell, Edward Johnstone, Stanley McClelland and John Oakley, who will sing Sanders' "Dreaming of Tomorrow." An unusual number is the undersea ballet entitled "Neptune's Daughters," by Mlle. Gambarelli and the Capitol Ballet Corps, including Lina Belis, Nora Puntin, Elma Bayer, Ruth Flynn. Ella Donohoe and Inga Bredahl.

SCHOLARSHIPS FOR BLIND

Master Institute of United Arts Adds New Awards to List

Hearings and trials for scholarships to be given by the Master Institute of United Arts will be held in the afternoon of Sept. 23 and the evening of Sept. 24. The scholarships will include awards in all departments of the institute as well as several special awards to be given for the first time this season.

Among the new awards are the Frederick Trabold scholarships and the Walt Whitman scholarship. Awards are also to be given in the piano department, under the Louis L. Horch fund, and the 'cello department is assisted by the Maurice Lichtmann scholarship. Two annual awards, each providing a year's tuition in department selected by the directors, are the Corona Mundi and the Curt and Florence Rosenthal scholarships.

This year, in addition to regular awards, the Institute will provide special scholarships for blind students in piano, violin and 'cello. These have been established after several years of experimental work. Through special methods, it has been found possible to give blind students a remarkable training.

Schelling's "Victory Ball" Repeated

Ernest Schelling's "Victory Ball" has played return engagements on both coasts this summer. When Willem van Hoogstraten performed it at the Hollywood Bowl it had to be repeated at a subsequent concert. Mr. van Hoogstraten also received so many requests for its repetition at the Lewisohn Stadium in New York that he consented to give it a second performance in the closing week.

NEW SINGERS TO APPEAR WITH SAN CARLO FORCES

Fortune Gallo Announces Bookings for Coming Season—Several Guests Engaged

Another tenor has been added to the list of new artists announced by Fortune Gallo, impresario of the San Carlo Grand Opera Company. He is Julian Oliver, who has been heard in leading European opera houses.

The San Carlo Company's New York season, which is to begin in the Century Theater on Monday evening, Sept. 21, will last for four weeks. Leonora Cori, American soprano and a pupil of Gina Viofara of New York, will make her operatic debut locally with the San Carlo forces.

New artists already announced include Franco Tafuro, tenor, and Emilio Ghirardini and Gioacchino Villa, baritones. They were passengers on the Conte Verde, together with Pietro De Biasi, bass, and Mrs. De Biasi.

Guest artists thus far engaged for the coming season are Anna Fittzu, Tamaki Miura, Anne Roselle and Gladys Axman, sopranos.

Prominent among singers, booked as members of the company are Josephine Lucchese, soprano; Stella De Mette, mezzo-soprano; Manuel Salazar, tenor, and Mario Valle, baritone.

The musical end of the productions will be under the supervision of Carlo Peroni, conductor.

Harry Farberman to Play in Cities of Middle West

Harry Farberman, violinist, has just returned to New York from Maine, where he gave a series of recitals. He will fulfill engagements in cities of the Middle West early in October and will be heard in his first New York recital of the season in the Town Hall on Jan. 5.

Isa Kremer Engaged for Palm Beach

One of the results of Isa Kremer's recent appearances in London was that Mr. Riter, president of the Palm Beach Art Society, who heard her for the first time, went back stage after her recital and engaged her for his series.

Improvisation Taught at New York Piano Conservatory

A copy of next year's prospectus received from the New York Piano Conservatory and School of Affiliated Arts

reveals the fact that the school has been considerably enlarged during the past year. Chief among the additions to the faculty are Effa Ellis Perfield and Jennie Ward Bogert. There have been added several new departments, one of which is improvisation, taught by Dr. A. Verne Westlake, director. The school continues its New York headquarters and announces thirteen branches in various suburbs. The year opens Sept. 28 and consists of three terms of twelve weeks each.

WILL GIVE OPERETTAS

Classic and Modern Pieces Listed for New York Production

A season of modern and classic operettas of the German stage will open on Sept. 17 in the Irving Place Theater, New York, under the direction of Andreas Fugmann, with E. Stolz's "Die Tanzgräfin" (The Dancing Countess). This was an outstanding musical success in Europe during recent seasons.

Edith Fleischer, first heard here with the German Opera Company and more recently with the William Wade Hinshaw forces in the "Marriage of Figaro," will sing the title rôle. Other well known singers and actors who will take part in this or subsequent productions are Else Kentner, Grete Meyer, Max Bratt, Siegfried Rumann, Ernst Naumann, Ernst Otto and Carlos Zizold.

Mr. Fugmann was born in Dresden and studied music at Munich and Dresden under Ernst von Schuch, for many years Court Music Director of Dresden. He also studied with Felix Draeseke, the Saxonian composer and theorist, and Henri Willem Petri, violinist and pedagogue. Mr. Fugmann has conducted at the Royal Opera in Dresden, the Landestheater in Koburg, and the National Opera, Holland.

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NEW ORCHESTRA FORMED

Capt. Henneberg Starts Concert Series of N. Y. Women's Symphony

The initial concerts of a unique orchestra under Captain Paul Henneberg, conductor of the New York Police Band, were scheduled for the first week of September. Captain Henneberg has gathered sixty women musicians and formed a symphony orchestra which has been rehearsing for its debut for several months.

The New York Women's Symphony Orchestra launched upon its career with concerts announced in Forest, Poe, Prospect and Carl Schurz parks on the first four days of September, to be followed by a gala event in Central Park on Sept. 5. The two soloists engaged are Rosalinda Rudko and Irma de Baun, both sopranos.

The program includes the Coronation March, "Mignon" Overture, Mendels-

sohn's "Spring Song," Sodermann's "Swedish" Wedding March, a Strauss concert waltz, excerpts from Victor Herbert's "Mlle. Modiste" and Rossini's "William Tell" Overture.

CHAMBER SYMPHONY HEARD

Max Jacobs Leads Forces in Popular Program on the Mall

The Chamber Symphony Orchestra, Max Jacobs, conductor, gave its third concert in Central Park on the Mall on Aug. 28, assisted by Irene Wilder, contralto. Beethoven's "Leonore" Overture opened the program and was followed by Sibelius' "Finlandia." A crisp reading of the ballet music from Gounod's "Faust," an aria from Saint-Saëns' "Samson and Delila" and Strauss' "Schatz" Waltz concluded the first half of the program.

The remaining part of the concert consisted of Enesco's "Roumanian" Rhapsody, the Intermezzo from Mascagni's "Cavalleria Rusticana," the Habanera from Bizet's "Carmen," Introduction to Act III of "Lohengrin" and Tchaikovsky's March "Slav." A Spanish serenade by Rodamon Del Noi Del Fom was given for the first time. The program was under the auspices of the Mayor Hylan People's Concerts.

Dorsey Whittington Resigns from Institute of Musical Art

Dorsey Whittington, pianist, has resigned from the faculty staff of the Institute of Musical Art, where he has been teaching for the past four years. While Mr. Whittington will continue to teach a limited number of private pupils, he will devote the greater part of his time to concert work. He will be heard in New York, Chicago, Boston and many other large cities throughout the country.

James Price Returns to New York

James Price, tenor, who will be one of the soloists at the Worcester Festival in October, has returned to New York after a vacation spent largely in New England. Mr. Price fulfilled engagements during the summer in New York and Massachusetts. He will resume his teaching on Sept. 15.

Two Adelaide Gescheidt Singers Engaged

Fred Patton and Frederic Baer, baritones, have been engaged to sing next season with the New York Symphony. Both will appear on the same evening in a program of Beethoven's "Fidelio." They are singers from the Adelaide Gescheidt Studio.

PASSED AWAY

Jennie Hall Buckhout

Jennie Hall Buckhout, soprano, wife of Edward Weeks Buckhout of New York, died at her home on Aug. 27 after a lingering illness. Mme. Buckhout, who was in her fifty-fourth year, was born in New York State and had lived in New York City for thirty years. Besides appearing in concert throughout the country, Mme. Buckhout was for many years solo soprano in the choir of Holy Trinity Episcopal Church in Harlem.

Charles S. Conant

CONCORD, N. H., Aug. 29.—Charles S. Conant, supervisor of music in the Concord public schools for nearly forty years and a musical and choral conductor of wide fame died on Aug. 26. For a number of years he conducted the Concord Oratorio Society, Concord Music Festivals and operas in various parts of New England. He was one of the promoters of the New Hampshire Teachers' Association with yearly summer festivals at the Weirs, and supervisor of music in the Laconia public schools for four years. Mr. Conant was born in Greensboro, Vt., July 2, 1860. He became school supervisor of music in 1888. He was past vice-president of the Na-

tional Music Teachers' Association. He leaves a widow, a son and three sisters. W. J. PARKER.

Jennie Louise MacFadyen

MILWAUKEE, Wis., Aug. 29.—Jennie Louise MacFadyen, mother of Alexander MacFadyen, the well-known American composer, died here recently after an illness of several years. Mrs. MacFadyen, who was eighty-two years old, had made her home in Milwaukee for sixty years, coming here from Marblehead, Mass., in 1865. Besides Alexander MacFadyen, she is survived by a son and two daughters. C. O. SKINROOD.

Louis Richard

BURLINGTON, IOWA, Aug. 29.—Louis Richard, teacher of piano in this vicinity for many years, died here recently in his eighty-sixth year. Mr. Richard was a native of Germany and came to Burlington in 1875.

Albert Ridder

QUINCY, ILL., Aug. 29.—Albert Ridder, instructor in violin and piano at the Quincy Conservatory, died here last week. Mr. Ridder was born in Quincy in 1860, and received his musical education in Quincy and in St. Louis.

"Otello" Given in National Theater

The National Grand Opera Company began a two weeks' season on Aug. 30 at the National Theater with a fine production of Verdi's "Otello." The cast consisted of Nicola Zerola as Otello, Elia Palma as Iago, Constance Wardle as Desdemona and Paolo Calvino as Cassio. Other characters were taken by Giacomo Pedretti, Espartero Palazzi, Luigi Mollica and Beatrice Eaton. Gaetano Dell'Orefice conducted. The performances are under the management of Cavalieri F. Acierno.

Higgins School of Music Reports Large Enrollment

Charles F. Higgins, a charter member of the Boston Symphony, states that the enrollment of his school of violin playing for the coming season is the largest since its organization, and that among the pupils is found splendid material for the concert stage. A series of musicales in which advanced pupils will take part will begin about the middle of October.

Unique Musical Programs Accompany Rivoli and Rialto Bills

Heading the music program at the Rivoli the first week of September is von Suppé's "Pique Dame" Overture,

given by the Rivoli Orchestra with Hugo Riesenfeld and Willy Stahl conducting. Riesenfeld's classical jazz number is followed by a stage presentation in connection with "The Coast of Folly," the feature film. Among the artists taking part are August Werner, baritone; the Four Locust Sisters, singers, and Harold Ramsbottom, Frank Stewart Adams and Herbert MacAhan, organist. Ben Bernie and the Rialto "Gang" have a musical act entitled "In the Swiss Alps," assisted by Paul van Dyke, yodeler. Mr. Riesenfeld's classical jazz number has been arranged by Dave Bennett. Alexander D. Richardson, Oliver Strunk and Donald Baker, alternated at the organ.

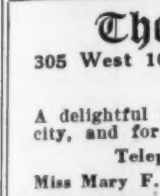
Maria Carreras to Play Strauss' "Burlesque"

Maria Carreras, Italian pianist, has returned to New York from her six weeks' stay in Cincinnati, where she conducted a master class at the Cincinnati Conservatory. During this period she gave 104 lessons and several recital programs. Mme. Carreras will return to Cincinnati for two appearances with orchestra this coming season. She has selected two unacknowledged compositions, De Falla's "A Night in the Gardens of Spain" and Richard Strauss' "Burlesque," for her program. She will leave for her Scandinavian tour in February and will remain abroad for the rest of the season.



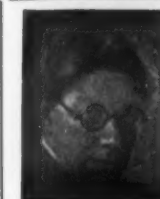
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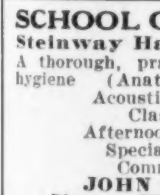
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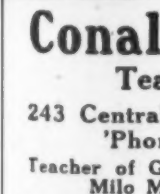


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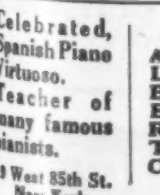
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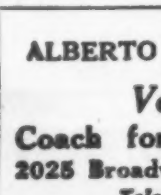


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Oscar Saenger School Presents Chicago Program



OPERA STUDENTS IN MID-WESTERN METROPOLIS

A Group of Members of the Oscar Saenger Music School in Chicago, Photographed Informally as They Were About to Enter the Omnibus Before the Building. Inset, Oscar Saenger, Noted Voice Teacher and Opera Coach, of New York, Head of the Institution

CHICAGO, Aug. 29.—A public rehearsal of the opera class of the Oscar Saenger Music School recently at the Three Arts Club attracted the largest audience ever assembled for any performance in the Club, the beautiful Italian Garden, as well as the audience room, being filled to capacity. After the program a reception was held by the directress, Pauline S. Davis.

The program opened with the "Faust" Garden Scene. As *Marguerite*, Sylvia Peterson, a Chicago girl with a beautiful voice, sang and acted with good appreciation of the text and music. Verna Scott, of New York, was the *Siebel*, disclosing a mezzo-soprano voice of charm. Miss Scott's portrayal of this rôle was excellent. *Martha's* part was sung by Mrs. La Ferne Ellsworth with a quality of tone that made all wish to hear her in a more extended rôle. As *Faust*, Stephen Carrier sang like a true artist. The part of *Mephistopheles* was sung well by George Walker.

This act was followed by the male trio and death of *Valentine*, sung by Mr. Carrier, Raymond Leek, as *Valentine*, and Mr. Walker. This scene was brilliantly given.

The second act of "Samson and Delilah" was given, with Ethel Hottinger as *Delilah*; Frank Barden, Jr., *Samson*, and Paul Flood, Mr. Saenger's assistant teacher, as the *High Priest*. Miss Hottinger was an ideal *Delilah* in voice and histrionic ability. Mr. Barden, who has a fine, robust voice, was a splendid *Samson*. Mr. Flood, a fine baritone, acted and sang the part with intelligence.

Next came the "Habañera" from "Car-

men," with Marie Simmelink as *Carmen*. She is a splendid artist with a charming personality. The chorus was excellently sung by the entire opera class.

The Toreador Song and Chorus were next heard. Birger Beausang as *Escamillo* showed a rich voice and sang convincingly. The last act of "Carmen" was given with Carabella Johnson as *Carmen*; Carleton Cummings, *Don José*; Lolita Carroll, *Mercedes*, and Leona Bakalar, *Frasquita*. All gave a splendid portrayal of this scene. Mr. Cummings has a voice of great compass and power. The *Mercedes* and *Frasquita* did their parts excellently. Special mention should be made of the chorus, which contributed good acting, and sang admirably.

The program came to a brilliant close with the Drinking Song and Chorus from "Cavalleria Rusticana," with Mr. Cummings as *Turridu* and Mrs. Ellsworth as *Lola*.

The program was preceded by an address by Mr. Saenger, in which he explained why, being a champion of opera in English, the acts were sung in different languages. Because some of the students who came to prepare their operatic work in this class had prospective engagements to sing these parts in a certain language, he said, they were permitted to use it at this performance.

Mr. Saenger said he hoped to see the day when all opera performances in this country would be given in English. Addressing the many students present, who came from all parts of the States, he said:

"The first step toward the desired end is to create a love for the language it-

self. We should feel as the coachman did in Madrid. I asked him in half a dozen languages, if he spoke any, and he answered with the utmost hauteur and disdain, 'I speak Spanish!'

"We can appreciate our beautiful language only when we strive to use it correctly and musically—when every sentence we speak becomes a musical phrase.

"We should instil into the minds of our little ones not only a love for our language through hearing it well spoken, but also the habit of themselves speaking beautifully.

"It is so easy to form, naturally, good habits of speaking and so difficult to accomplish this later, artificially. I assure you that a beautiful speaking voice is the foundation of a good singing voice.

"We should also combat the erroneous impression that English is unsingable. All this would eventually create a desire for opera, as well as songs, in English."

Mr. Saenger will reopen his New York Studios for the season 1925-26 on Monday, Sept. 21. The examinations for the free scholarships will take place at the studios on Sept. 19 and 21.

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Exhibition Held in Salzburg During Festival

SALZBURG, Aug. 15.—The festival opened here on Aug. 13 with a production of Hofmannsthal's mystery, "The Great World Theater," which will be repeated several times. The other dramatic feature of the month is "The Miracle." Musical events, operatic and otherwise, are reserved for the last week. In connection with the latter an interesting musical exhibition is being held in the library of the old university. It contains medieval manuscripts, showing the development of musicography, a number of works of the Seventeenth and Eighteenth centuries, and a large collection of rare musical instruments, miniatures, portraits, manuscripts, and autographs of celebrated composers, among whom Salzburg's greatest son, Mozart, holds first place.

Colon Gives Gala Opera for Wales

BUENOS AIRES, Aug. 21.—In honor of the Prince of Wales, who is now the guest of the Argentine Republic, a gala performance of Catalani's "Loreley" was given last night in the Teatro Colon. Claudia Muzio of the Chicago Civic Opera and Beniamino Gigli of the Metropolitan were in the principal rôles, and Tullio Serafin conducted. A large audience was present and enthusiasm ran high, the Prince joining in the applause.

The Prince was accompanied by Marcel de Alvear, President of the Republic, and his wife, Regina Pacini, who, previous to her marriage, was one of Italy's leading sopranos. After the first act, Miss Muzio, Mr. Gigli, and Mr. Serafin, accompanied by Impresario Ottavio Scotto, were led to the Prince's box, at the latter's request, and congratulated warmly.

The season has been so successful that it has been extended another week. Outstanding performances of the past few days have been "Tosca" with Miss Muzio, Mr. Gigli, and Mr. Serafin; "Martha" with Frances Alda, Mr. Gigli, Giuseppe De Luca, and Mr. Serafin; and the première of Zandonai's "I Cavalieri di Ekebu." Rimsky-Korsakoff's "Coq d'Or," with costumes and scenery lent by Giulio Gatti-Casazza, had its first performance last week, too, but failed to impress the public. There was a more favorable reaction to the second performance, however. Adolf Bolm was among the dancers, and Pietro Cimini conducted.

Wanda Landowska Made Chevalier of Legion of Honor

Wanda Landowska, harpsichordist, has been named a Chevalier of the Legion of Honor, according to a cable recently received by her American manager, Arthur Judson. Mme. Landowska, who first appeared in this country two years ago, has been soloist with many symphony orchestras in the East and Middle West and last year gave three recitals of Seventeenth and Eighteenth century music in Aeolian Hall. She has recently been appointed to conduct a master class in the Curtis Institute of Music.

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